

The Magazine

ANTIQUES



JUNE

1929

Price 50 Cents

Ancestral Chests of the Baltic Barons



1. Russian Chest (16th century). Length 80 inches, height 29 inches, depth 32 inches. A magnificent specimen, richly carved, in original state.
2. Pigskin-covered, hand-wrought iron-bound Chest (1730). Length 45 inches, height 26 inches, depth 24 inches. All original.
3. Russian Medical Chest (c. 1720). Length 16½ inches, height 6¾ inches, depth 11½ inches. Leather and delicately fashioned wrought iron over wood frame. All original.
4. Pirate Treasure Chest (c. 1600). Length 29½ inches, height 16 inches, depth 16¾ inches. Strap iron contain-

THIS collection of superb old chests is indicative of the richness and variety of the offerings of Old Russia. Here is a shop which brings ancient heirlooms of the former aristocracy of Russia within reach of collectors.

Old Russia

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ing inner compartment with lock. All original, including key.

5. Russian Renaissance Chest. Length 46 inches, height 27½ inches, depth 25 inches. Beautiful intarsia work. All original.
6. Oak Chest (18th century). Length 38 inches, height 24 inches, depth 21 inches. An attractive piece, bound with especially fine hand-wrought iron. All original, including key.
7. Russian Renaissance Chest. Length 54 inches, height 26 inches, depth 27 inches. Inlaid satinwood and ebony. A richly decorative piece, with beautiful panels. All original, including key.

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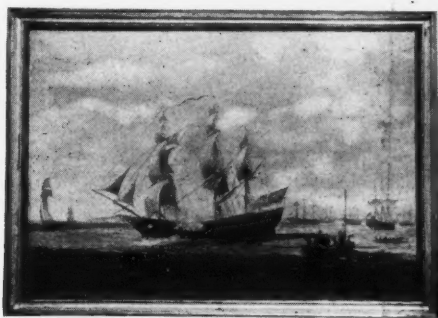


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PAIR OF RARE ADAM URNS IN MAHOGANY (c. 1775)

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FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES :: NEEDLEWORK
TEXTILES :: SILVER
CHINA :: SHEFFIELD PLATE :: LUSTRE WARE :: GLASS :: PEWTER

AMERICAN - AND - ENGLISH - ANTIQUES



▲ ▲
This is an illustration from one of our brochures "*Our Present Collection*" and "*In Retrospect*"
▼

THE Philadelphia cabinetmaker never lost control of his design or strayed far from practicality. His work is clean cut and perfectly balanced. Carved ornament and curved lines relieve all severity; and the mellowing of age has added the perfect finishing touches. All these qualities are revealed in the two walnut pieces (illustrated) of the Chippendale period.



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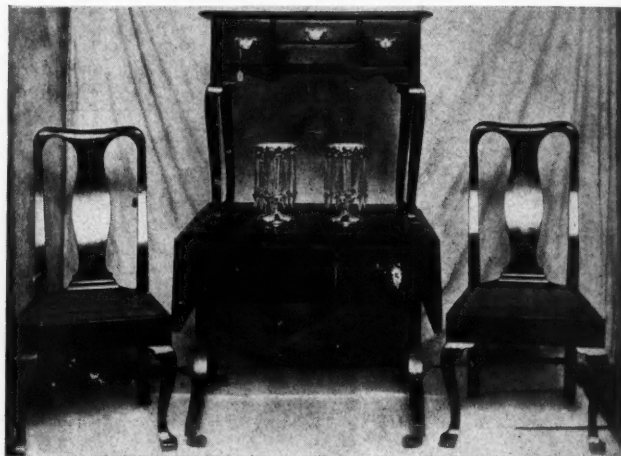
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Those who have visited the shops need no urging to come again. They know the charm of the old houses and the fineness of their antiques. Those who have yet to see the shops may get some inkling of what they are like from the illustrations and the descriptions that follow.

The Reed Mansion at Waldoboro is a typical old Maine mansion, painted white, with lovely old doorways, windows, and chimneys. It has sixteen rooms and nine fireplaces. The rooms are filled with old furniture, lamps, ship models, prints, china — hundreds of fine specimens that will delight the heart of a collector. As one old customer said of the



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The Priscilla at York Harbor is a low built old-fashioned cottage covered with rambling old vines and surrounded by beautiful flowers. It is the oldest house in York Harbor and is well worthy of the antiques with which Mr. Creamer has furnished it. Here, as at Waldoboro, only items that are the best of their kind

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TOILE Handkerchief, block printed in rose on tan background, depicting the Goddess of Liberty and Britannia concluding a treaty of peace in 1815. In border: "Entry of the Allied Sovereigns into Paris March the 31st 1814; the Senate and Legislative body declaring in favor of the Bourbons in April 1814; Bonaparte's abdication presented to Alexander and Frederick; Monsieur (Louis 18th) in the name of his brother accepting the provisional government of 1814; Napoleon escorted to Elba in 1814; peace between Great Britain and America signed at Ghent by Admiral Gambier and A. Gallatin and H. Clay Esquires December 24, 1814; entry of Louis the 18th into Paris May 22, 1814; with portraits of Marshal Wellington, General Platoff, Marshal Blucher, Marshal Schwartzburg, Caulincourt, Frederick, Alexander, MacDonald, Talleyrand. In the center, Sidmouth, Liverpool, the Prince Regent, Castlereagh, Madison, Monroe, Dallas and Gaillard, also a banner inscribed: Sailors Rights, Constitution and Java, Enterprize & Boxer, United States & Macedonia, Constitution & Guerriere, Hornet & Peacock & C. C. one thousand three hundred and thirty two we have captured 31st December 1814."

"A Good Antique is a Good Investment

and

A Beautiful Home is a Joy Forever"

INTERIOR DECORATING
SERVICE

"5"

THE figure "5" is only one of ten digits and would not mean anything more than that to you without a satisfactory explanation. To others, however, it is a pleasure to say "5" and have it mean something to them.

To the antiques department of the Transcript it means the culmination of "5" successful years. "5" years of friendship and cooperation with dealers and individuals. "5" years of helpfulness to collectors who wanted additional information about their collections. "5" years of a sales-producing market place for advertisers of authentic pieces regardless of the condition of the antiques. Last but not least, "5" years of doing something that could not be done.

This department was originated by the Transcript as a newspaper feature on Saturday, June 7, 1924. From this humble start of "5" years ago this department is now recognized as the leading feature of its kind in this country, publishing more news and advertising about antiques than all other Boston papers, daily and Sunday combined. In fact this Transcript feature leads all other similar newspaper departments not because it was the originator but because of the real results produced for its advertisers.

Boston Evening Transcript

324 Washington Street

BOSTON

MASSACHUSETTS

Antiques Department

Telephone, LIBerty 6600



ALL ROADS LEAD TO
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YORK. YOU CAN PROVE
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SHOP AT HOOSICK IS
OPEN ALL YEAR.

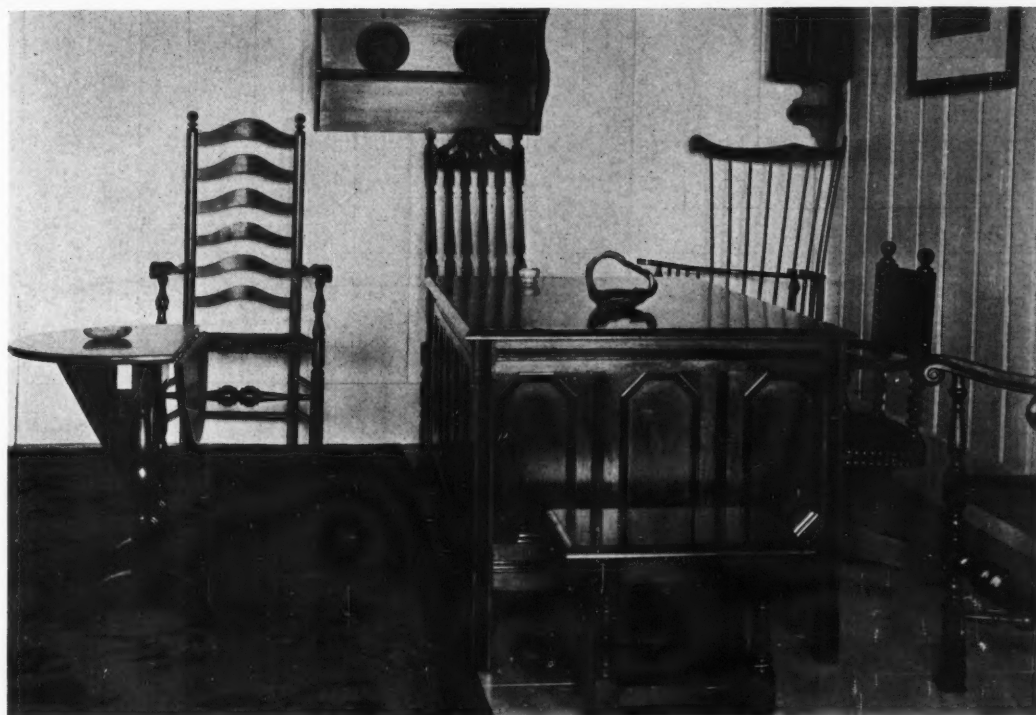
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*THE UNUSUAL
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AN AMERICAN TAMBOUR DESK



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NEW CATALOGUE of SACK BRASSES NOW READY

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We will also have ready for distribution a small catalogue showing our complete line of reproduction lighting fixtures for early Colonial homes. It will be sold at 25 cents a copy, but will be free to the trade.



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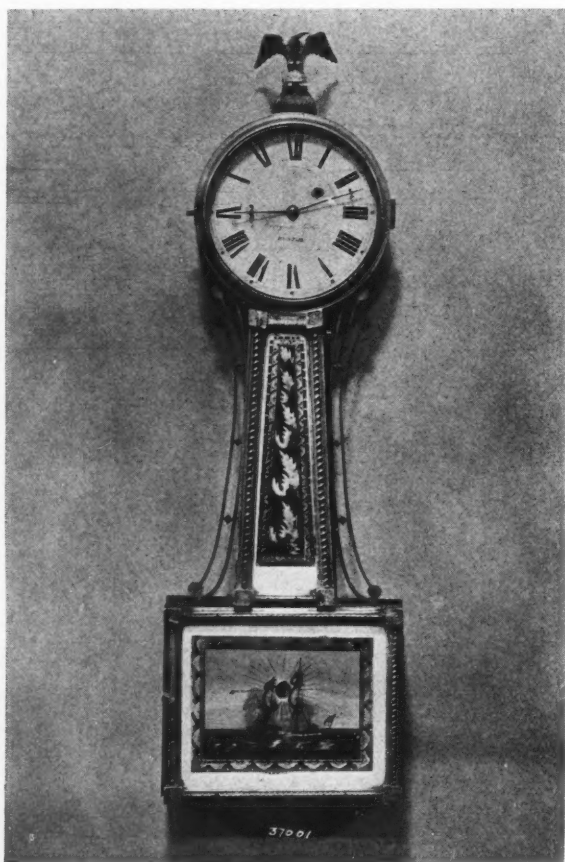
NE man's meat is another man's poison. That applies especially to antiques. Some hate pine furniture, others cannot stand mahogany. One collector will have nothing but English pieces, another nothing but American. To satisfy the wide diversity of taste among buyers of antiques requires a large and varied stock. I invite inspection of mine.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



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Me and My Customers*



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IN ITS ORIGINAL UNTOUCHED
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MAKER'S NAME AND ADDRESS

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HEIGHT 30 INCHES



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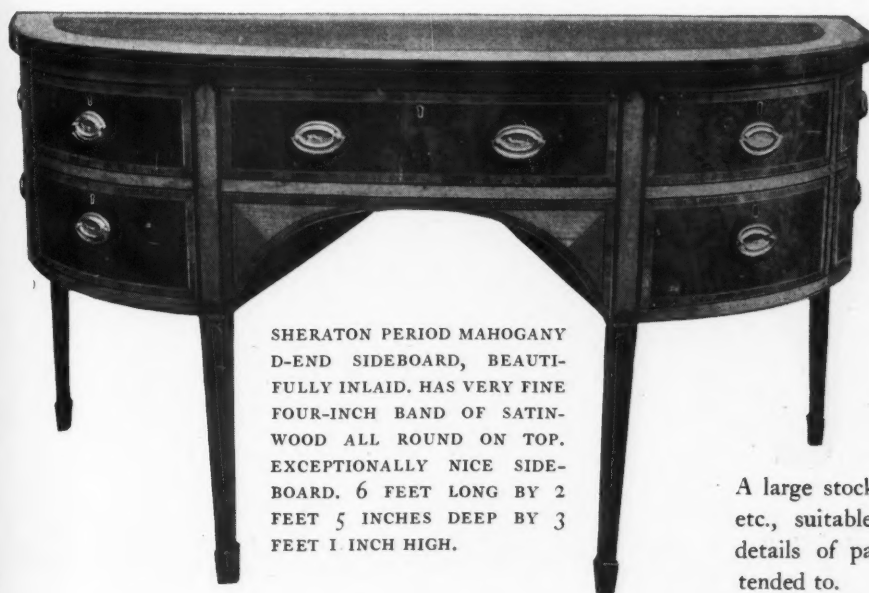
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ANTIQUES

Vol. XV JUNE, 1929 No. 6

If readers of ANTIQUES will take Time gently but firmly by the forelock, and immediately inform the Subscription Department concerning summer changes of address, they will avoid a good deal of confusion and disappointment.

The summer numbers of ANTIQUES promise to be exceptionally interesting and valuable in their editorial content, and the advertisements of shops that are to remain open during the warm season will prove an



A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Jan. 15, 1929, at the post office of Concord, N. H., under the Act of March 3, 1879.

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indispensable guide to pleasurable experiences.

One thing more. During recent months the publishers have found it increasingly difficult to supply missing numbers of ANTIQUES to those subscribers whose renewals have been so belated as to cause a lapse in their regular receipt of the magazine. Since summer expirations are easily overlooked, it seems no more than fair to offer this word to the wise.



Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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HOMER EATON KEYES, Editor
ALICE VAN LEER CARRICK, Editorial Consultant

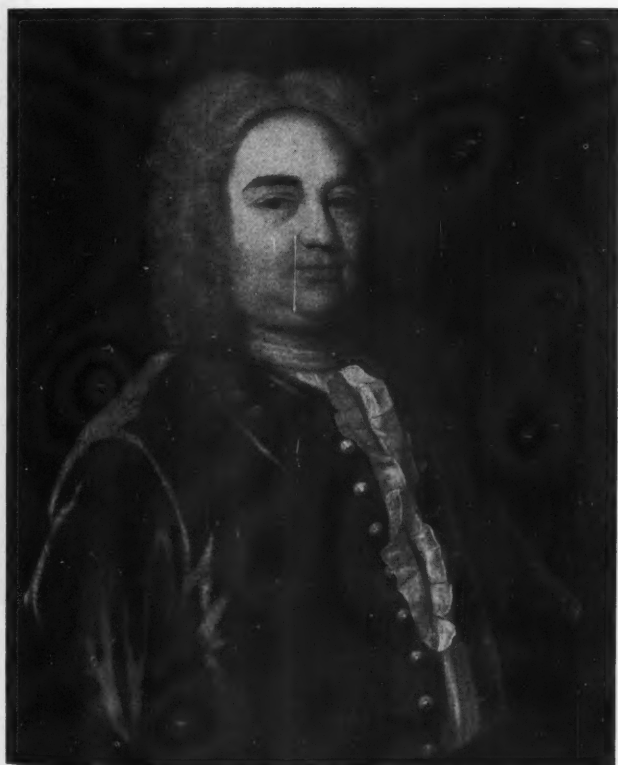
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By Peter Pelham (1684-1751)

PAINTINGS BY MASTERS

of the

COLONIAL AMERICAN
EARLY ENGLISH
BARBIZON
MODERN SCHOOLS
OLD SHIP PORTRAITS

RARE

COLONIAL FURNITURE

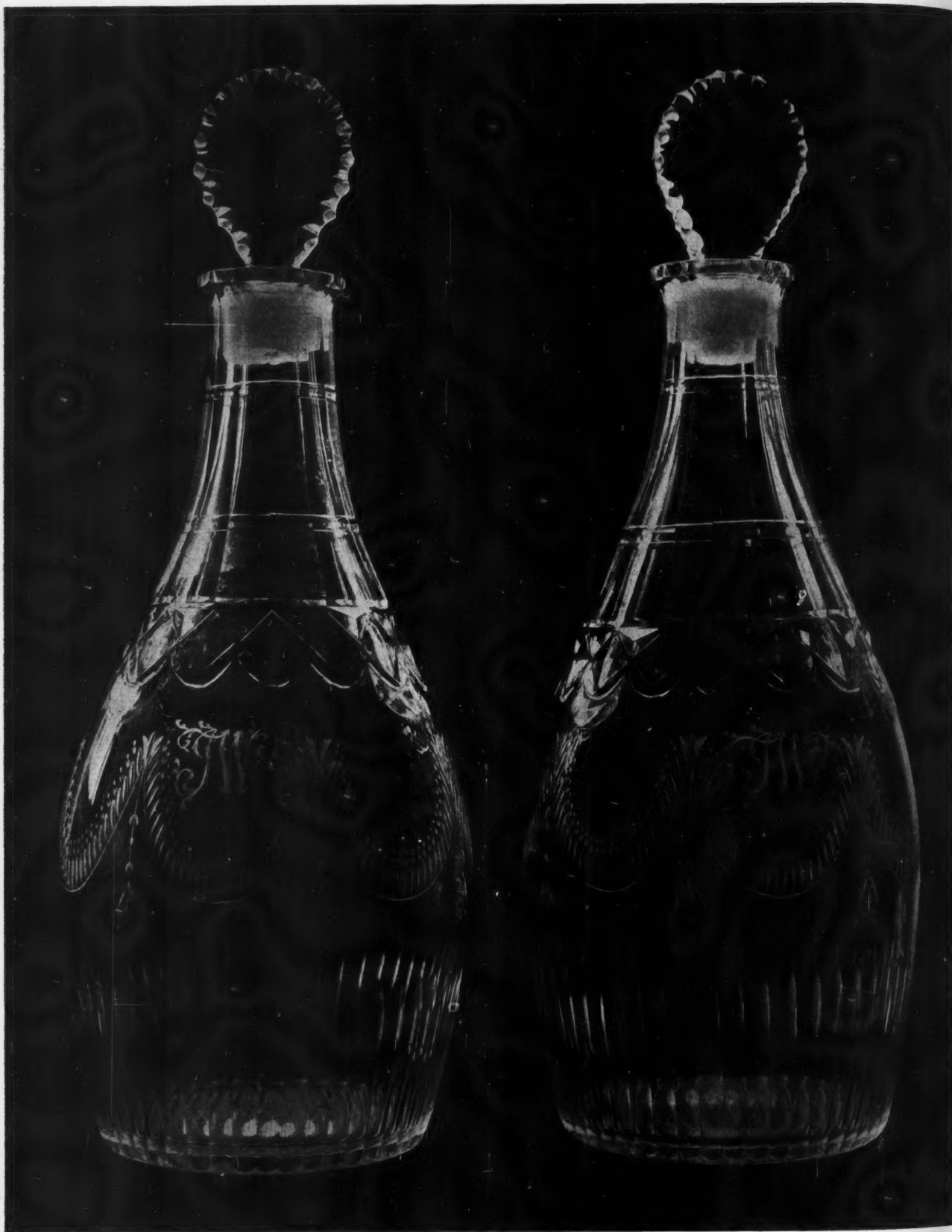
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BOSTON



PAIR OF MAGNUM DECANTERS (c. 1780)

An exceptionally handsome and impressively large pair. The character of the glass, together with the manner of its decorative cutting, suggests an Irish origin for these decanters. Height: 14 inches.
From the collection of J. J. Bodell

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ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XV

JUNE, 1929

Number 6

The Editor's Attic

Two Engravings and a Moral

ENGLAND'S artistic indebtedness to the Continent of Europe is often cited, but seldom specifically summarized. It was, apparently, from immigrant Italian workmen that the Island folk first learned the mysteries of glass blowing. The art of making stoneware pottery was derived from Rhenish sources. The German painter Hans Holbein, the Younger, under the ægis of King Henry VIII, set the pattern for English portraiture, until, more than a century later, the Flemish Van Dyke captivated the taste of the aristocracy with a manner at once more suave and more dashing than that of his Augsburg predecessor. Charles II brought home with him from his foreign exile both Continental fashions and fashioners in furniture and other household gear. King William III and Queen Anne both lent encouragement to Netherlandish designers and artisans, and, throughout the eighteenth century, many a refugee craftsman from France revealed the most precious secrets of his trade within the tolerant precincts of industrial London.

In the second half of that glorious period, when the native English designers began flocking to Italy to study at first hand the recently uncovered memorials of the grandeur that was Rome, they developed the habit of returning to the homeland arm in arm with some skilled Italian brother in the arts, ready and willing to seek fame and fortune in a land gone daft with admiration for the noble severities of the Classic mode.

Among these venturesome foreigners were the Florentine engravers Francesco Bartolozzi and his schoolmate and fellow citizen, the painter Giovanni Battista Cipriani. The latter's advent in England preceded that of his friend by a matter of nearly ten years. He had already gained reputation as a decorative painter and draftsman, when Bartolozzi joined forces with him and began that long series of engraved interpretations of Cipriani's designs, which brought both artists a European-wide renown.

As Bartolozzi's fame increased, and commissions crowded upon him, he took on his best pupils as staff assistants, to carry his drawings to the verge of a perfect completion that

only Bartolozzi's own hand could quite accomplish. Some of these pupils, however, attained a proficiency that justified them in signing their work, either as independent engravers or as pupils of the master.

Mariano Bovi ranked high in this special group. Having been sent to England by Ferdinand IV, King of Naples, expressly to study with Bartolozzi, he fulfilled the hopes of his royal patron. He became a successful engraver, print seller and publisher, and, in the end, proved himself artist rather than man of business by going into bankruptcy.

The two engravings owned by Mrs. Henry C. Albro and reproduced on the following pages, are especially worthy of notice, since, according to their inscriptions, they represent the combined efforts of that interesting triumvirate, Cipriani, Bartolozzi, and Bovi. The inscriptions read: *J. B. Cipriani. R. A. invt. F. Bartolozzi, R. A. delt. M^{no}. Bovi, sculp. London. Published as the Act directs, Jan^y. 1, 1795 by M^{no}. Bovi, #207 Piccadilly*: all of which probably means that the original designs were by Cipriani, their drawing on the plate by Bartolozzi, and their final engraving and marketing by the resourceful Bovi.

Both of these engravings, the one representing Apollo and the Muses, the other, the Muse of History, are obviously cast in the mold which Raphael left for posterity when he painted the *Stanze* of the Vatican. The bland Umbrian's Parnassus, his blithe but beatified sibyls, greet us here in the diminished re-creations of his expatriate successors. Yet how charmingly the old tradition has been carried on; with what control of formal composition, what precision of draftsmanship, what intriguing delicacy of light and shade! What though these designs display no great profundity of intellect, no soaring flight of creative imagination; they are of an age when technically perfect manners in art as in social intercourse offered ample compensation for much emptiness of soul. The effort of later times has been largely directed toward erasing all such painstaking camouflage from contemporary expression. If the ensuing disclosures have been progressively unpleasant, they have at least served to intensify the present generation's admiration for the splendid trappings beneath which the eighteenth century concealed the squalors of existence and gave



Fig. 1 — APOLLO AND THE MUSES (c. 1795)

From an engraving by Bartolozzi and Bovi, after Cipriani. Size: 12 by 22½ inches.

to all its life the outward aspect, at least, of dignity and worthiness.

Silver Reflections

ANYONE who is in danger of being lured into the purchase of modern American table silver in so-called "Colonial" patterns would do well to study the accompanying illustration of early American silver spoons from the collection of Charles G. Rupert of Wilmington, Delaware.

While these spoons represent a time-spread of half a century or more, and while, in consequence, they display no little diversity in style, they possess certain features in common. In the first place, they give evidence of a sense of structure on the part of their makers. In every one, the joining point between handle and bowl is reinforced, and the reinforcement is given some decorative significance. The handles, furthermore, are nicely shaped and balanced to meet the grip of thumb and fingers;

the bowls are deep, broad, and generous; ornament is reduced to a minimum. Form, proportion, and the texture of the repeatedly annealed and hammered metal itself, with only the enhancement of a little die work on the bowl and some engraved initials on the handle, are allowed to exercise their own appeal, untrammelled by meretricious gewgawry of any kind. That is the reason why the lover of silver as *silver* prefers the simple patterns of the earlier days even to the more sophisticated and elaborate bright-cut designs of the late eighteenth century, and why he is driven to the verge of frenzy by the "Colonial" silver of the

average modern manufacturer.

What perverse influence impels the present-day factory designer to ignore the inspiring examples of fine old metalware that beckon from every American museum, and to insist upon deriving his silver motives from mahogany chairs, maple highboys, and the frontals of ancient temples, really passes human understanding. And the worst of the matter is that this ingenuous individual usually translates his borrowed

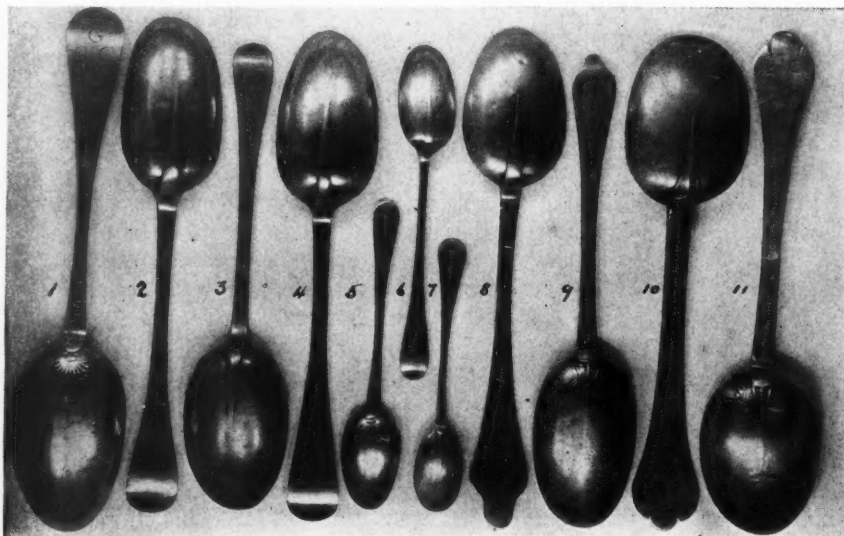


Fig. 2 — EARLY AMERICAN SILVER SPOONS

Makers: 1, Philip Syng, Jr. (1703-1789), Philadelphia; 2, John Burt (1691-1745), Boston; 3, Jacob Hurd (1702-1758), Boston; 4, D. Northee (spoon dated 1730), Salem; 5, Philip Syng (1676-1739), Philadelphia; 6, Joseph Richardson (1711-1770), Philadelphia; 7, Billious Ward (1729-1777), Guilford, Connecticut; 8, William Cowell, Sr. (1682-1736), Boston; 9, John Edwards (1670-1746), Boston; 10, Edward Winslow (1669-1753), Boston; 11, Samuel Cranston (1659-1727), Newport.
From the collection of Charles G. Rupert



Fig. 3 — THE MUSE OF HISTORY (c. 1795)

From an engraving by Bartolozzi and Bovi, after Cipriani. Size: 12 by 22½ inches.

mobiliary and architectural forms as literally as possible into terms of knives, forks, and spoons; and thereafter glories in his crime.

Yet perhaps he is more to be pitied than censured. The commercial designer is seldom a free agent, permitted to refresh his creative spirit at leisure, and to express it with untrammelled joy. Frequently he is but the harried slave of the industrial machine. The manufacturing department of his company demands of him just so many new patterns per year; the cost department pillories his imagination to a competitive price schedule; the sales department must have talking points comprehensible even to semi-intelligent buyers. It is easier to bewitch the average American householder by assuring him that his tablespoons should closely resemble his dining chairs than by citing the customs of the Pilgrim Fathers. The first suggestion has the value of invoking pleasingly familiar associations; the second recalls the gloom of early days in school. So it has come to pass that pride of really fine design and workmanship has been subordinated to the relentless requirements of mass production and nation-wide distribution. The public fancy must be tickled with novelty, even though, in the process, the sources of creative energy are sapped to the point of obvious degeneration. To blame the manufacturer for such a situation is probably unfair. He, like the rest of us, is the victim of his time, his environment, and his instinct for survival. Yet, however we may sympathize with him on that score, it is well to remember that, from the standpoint of investment, the buyer of silver will best conserve his own interests by purchasing the wares of silversmiths long dead, or of those who, though yet living, still maintain the traditions of their early predecessors.

"U" as in Hubbard

SOME little controversy has arisen as to the correct pronunciation of the surname of that industrious and versatile

silhouettist Master Hubbard. One party insists upon sounding the *u* long as in *bue*. Another declares that, whatever the orthographic differences, the words Hubbard and Hubard are orally identical. It has remained for Alice Van Leer Carrick to settle the question by referring it to headquarters. Hubard, it may be recalled, died in Richmond, Virginia, in the year 1862. His daughter, a Mrs. Lloyd of Lynchburg, Virginia, recently deceased, cherished many mementoes of his life and work, and, for some years preceding her death, had been collecting data for a biography of her gifted father. The name Hubbard and the manner of its pronunciation are, therefore, entirely familiar to Mrs. Lloyd's surviving friends. One of them writes thus to Mrs. Carrick:

As to the pronunciation of Master Hubbard's name, I can give you definite and accurate information: it is as spelled, *Hubard*. Mrs. Lloyd's son, now engaged in mission work in Japan, is named Hubard — often mistaken for Hubert because of the pronunciation.

In so far as the Attic is concerned, this letter closes the argument.

An Early Flight of Fancy

EVER since Sindbad the Sailor, with his magic carpet, cleft the sky on swift visitations from world's end to world's end, man has dreamed of flying. With the application of steam to the self-propulsion of transport vehicles, he began to foresee the fulfillment of his vision. As early as the 1840's the principle of the modern airplane had been evolved, and plans for the practical navigation of the air were under way. The chief handicap to success was the impossibility of devising a steam engine sufficiently light, compact, and powerful to sustain itself, and its essential accompanying apparatus, in superterrestrial motion. Nevertheless, the early experimenters entertained high hopes for their inventions, and doubtless made extravagant claims for forthcoming aerial performances. But unfortunately for these pioneers of

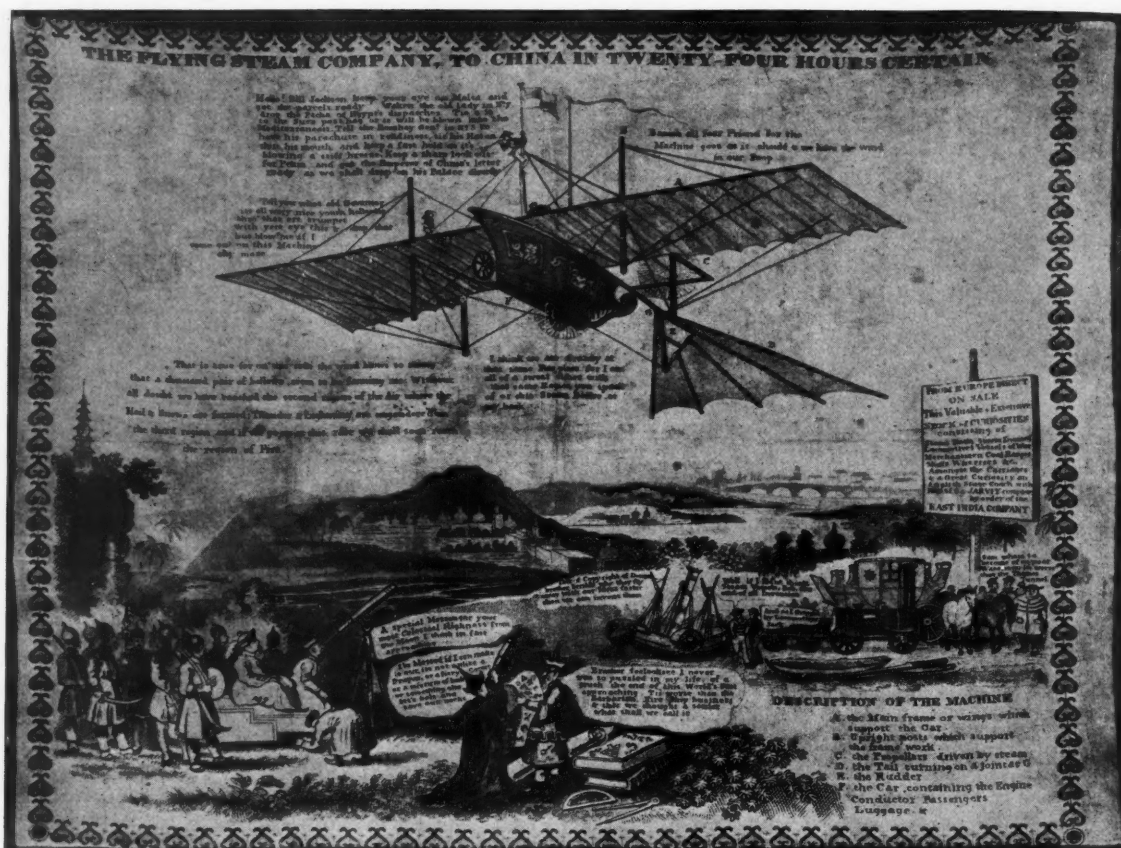


Fig. 4—To CHINA IN TWENTY-FOUR HOURS CERTAIN (c. 1840)

English handkerchief printed in red. A fantastic conception probably based on contemporary claims for Henson's "Aërial Steam Carriage," a project of the 1840's. Size: 24 by 18½ inches.

flight, they lived in a skeptical age, which insisted upon assuming a jocosely agnostic attitude toward their efforts. Evidence of a contemporary point of view, half humorous, half serious, has recently turned up in the form of an English printed handkerchief, reproduced in Figure 4.

Across the upper edge of this extraordinary production is emblazoned the title, *The Flying Steam Company, To China in Twenty-four Hours Certain*. Below is pictured an airship, in aspect not essentially different from a modern plane except that its two propellers are attached to the rear, and a lookout is represented as clinging, nautical-wise, to the masthead, where he may observe the progress of his craft, and give necessary directions for parachuting passengers and mail to way stations along its route.

In the foreground below, the Emperor of China, surrounded by his wisest councilors, views the oncoming vessel with a mixture of interest and trepidation. One of his suite exclaims, "A special message, your most Celestial Highness, from the Moon I think, is fast approaching!" Another, more cautious, minister observes, "I'm blessed if I can make it out, it's not unlike a Dragon or a fiery Comet or a mixture of both or something else. Let's bolt and save our necks."

At the right, a signboard erected "by order of the East

India Company" advertises for sale a "Stock of Curiosities," consisting of steam vessels and locomotives and, rarest of all, "an English Stage Coach with Horse and Jarvey complete." Nearby, groups of coachmen bewail their imminent loss of occupation; while two workingmen voice their shattered beliefs that steamship and locomotive had represented the ultimate in mechanical progress.

Oddly enough, this prophetic bit of toile, though of English make, was found in Pennsylvania. That many others of the same edition survive seems unlikely. Handkerchiefs memorializing historic incidents were often carefully preserved as souvenirs; but there would be little incentive to cherish a picture of something that never was and never could be. So, no doubt, in the vast majority of instances, the Chinese Emperor and his suite were reduced to inglorious subjection as polishers of juvenile countenances, and the "aërial steam carriage," after a series of distressing nose dives, found eventual obliteration in the seething depths of the family washtub.

Meanwhile, the guardian angel who preserved the present example for posterity has justified his stewardship. After nearly ninety years of unrelaxing vigilance, he has appropriately brought his sacred charge into the safeguarding hands of Clement M. Keys of New York City, President of the Curtiss Aeroplane and Motor Company.

Old English Decanters and Their Labels

By G. BERNARD HUGHES

IN THE days when Charles James Fox was Prime Minister of England, when he and other noble three-bottle men guided the destinies of England in her wars with Napoleon, the decanter was almost the only indispensable utensil that graced a gentleman's sideboard and table. The operation of decanting, the gentle pouring off of the wine from the cask or original bottle so that the lees shall not be disturbed, is probably as old as Noah. Decanters, at any rate, have evolved from "arm-pit" bottles of ancient Persia. The modern decanter, however, traces its descent from the lovely *fiasci* of Italy's Renaissance period, and particularly owes its extensive use in England, through four generations, to the reduction in the duties on wines from Oporto, which took place in the reign of Queen Anne. Port wine casts a considerable sediment — "throws a crust," in the vernacular of the connoisseur — and a decanter, therefore, plays an important part in the ritual of after-dinner wine-bibbing. Thus, during Georgian days, with the increased popularity of port, because of its excellence and cheapness, a remarkable stimulus was given to the manufacture of decanters by English glassmakers.

Not that the word and the object were unknown in England before Queen Anne and the fashion of drinking port. The word, as found in Kersey's Dictionary, brought out in 1715, is defined as "a Bottle made of clear Flint-glass for the holding of Wine to be poured off into a Drinking-glass." Here and there a few specimens of the period of the Restoration survive — not more than half a dozen that can be definitely attributed to that time, two of them evidently the work of Ravenscroft (*Fig. 1*).*

It might be interesting to discuss here the origin of the

custom of ladies withdrawing from the dining room with the removal of the tablecloth and the bringing on of the port. Was it a custom that became necessary in the days of the three-bottle men, who frequently went under the table before they were carried up to bed? However that may be, the ladies retired to the withdrawing-room, or

drawing-room, as it became by contraction; while, in the dining room, the port went the rounds, the decanters being passed on a "coaster," a deep-rimmed little tray, made usually either of Sheffield plate or mahogany. And always it passed clockwise, from right to left. To reverse its course was, and still is, a grievous breach of etiquette.

It is evident that the growing use of decanters during the reigns of the first two Georges did not keep pace with the increase in the drinking of port. At any rate, these vessels were not common in middle-class homes. More often than not the wine was brought on in the original black bottles into which it had been piped from the cask. To meet the wants of people of moderate means, a heavy, plain, globular decanter was devised. It had a long neck and, in place of a glass stopper, its mouth was closed with a wooden, leather-covered wedge (*Fig. 2*). The neck was usually reinforced by glass rings or flanges. This buttressing, however, was not the only office of such rings. They afforded tipsy fingers a better grasp of the bottle, and they held the wine's dribblings from coursing down the belly of the decanter to the polished mahogany beneath.

Decanters made previous to 1725 may be distinguished from later ones by a deep convexity of base, and the glass is of a heavier composition, sometimes

so heavy with lead that the bottom is almost opaque. A variation in the shape of the vessels of this time is a decanter with sloping shoulders and shorter neck. In these pieces are to be found the first attempts at etched or engraved ornamentation — festoons in the Bohemian fashion — with a little cutting at the neck, or a three-fold



Fig. 1 — RARE ENGLISH DECANTER AND STOPPER (last quarter, seventeenth century)

One of the finest specimens known. Ravenscroft period and Anglo-Venetian type. Note the chain molding. Height: 10 $\frac{7}{8}$ inches. Sold at Sotheby's in June, 1928

* Ravenscroft, a famous glassmaker who had a factory in the Savoy, London, advertised flint-glass decanters, or crystal bottles, as he called them, as early as 1677. Most of his productions were of the Anglo-Venetian type, exquisitely decorated and having a loop handle.

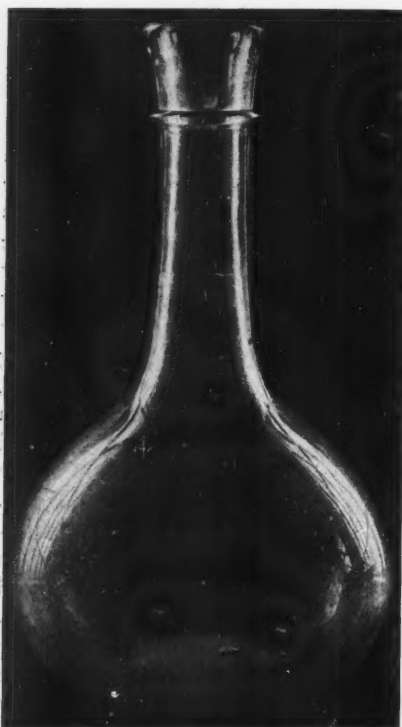


Fig. 2 — DECANTER BOTTLE (c. 1735)
The original stopper was a wooden leather-covered wedge.
Author's collection

collar, with a pear-drop or spire-shaped stopper of glass instead of the wooden one. Some of these pieces resemble a reversed, drawn glass with a short stem — a type that became popular about 1735.

There had already appeared, as early as 1733, square flint-glass decanters, but it was not until 1750 that they were produced in large quantities, mostly, however, very crudely finished and designed chiefly for the rough-and-tumble usage of public houses. About the middle of the century, too, labeled decanters, styled "new-fashioned," came into vogue (Fig. 3). "Labeled" is not quite the word for these. The appropriate designation of their contents — sherry, port, white wine — was engraved on them, within a framing of vine leaves and clusters of grapes. Sometimes, both inscription and decoration were enameled, and, occasionally, gilded. The shapes of the vessels also changed as time went on. They became high-shouldered, with shorter necks, and, about 1775, a barrel-shaped decanter led the fashion.

During these years, and up to 1791, decanters were more often engraved than cut, although we know, from specimens handed down to us, that, as early as 1740,

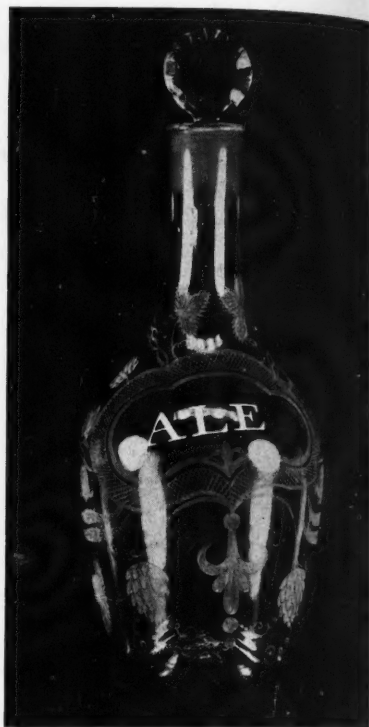


Fig. 3 — EARLY LABELED DECANTER (c. 1755)
Decoration in white enamel.
From the Martin Baxter collection

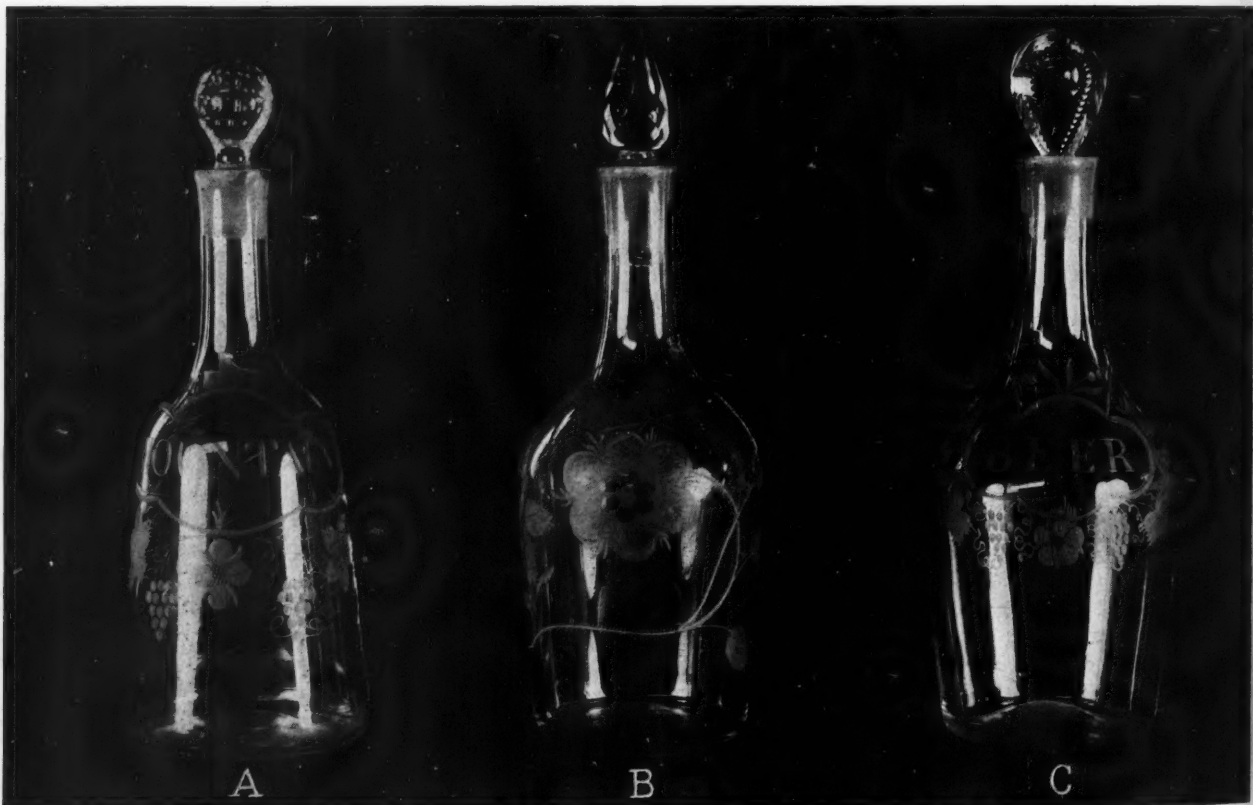


Fig. 4 — ENGLISH DECANTERS
a, Labeled decanter (c. 1765); b, Jacobite decanter, with pear-drop stopper, sloping shoulders, and etching; c, labeled decanter (c. 1760).
From the Martin Baxter collection

some were produced with hollow diamond cutting. And, twenty-five years later, a very popular type came into vogue, cut in what was known as the English style, with convex diamond-cut bands and fluting around the base. The period from the opening of the American Revolution saw portwine drinking most prevalent in England, and the wealthy who sought beautiful glass to match their plate and linen, honored the decanter with its rightful place among the furnishings of the dining room. It became a true object of art in form and embellishment, quite superseding the old, purely utilitarian types, which found themselves relegated to base uses in the kitchen or in the public house of the neighboring village. Thence, when they had become chipped and broken, they passed, in the years of high glass taxes, to hawkers, who were ready to pay a good price for "cullet," the trade name for broken glass. Sold to the glass factories, these battered shards enjoyed a new birth, perhaps, in shapes lovelier than they had known during their previous earthly sojourn.



The spirit bottle, intended for gin, rum, brandy, and other strong waters, goes back to the pre-decanter period. Toward the close of the eighteenth century, these spirit bottles were cut after the style of the modern "Tantalus" bottles, usually square in shape and sold in sets of four in a wooden case. Sometimes they were made oval or round, in sets of three, to stand in a mahogany or Sheffield-plate caster.

During the first decade of the nineteenth century, the decade in which England was smashing the French on the sea, a plain decanter with a globular body again became popular — a decanter resembling the type of the early Georgian period. Then, from 1805 to 1830, designers brought out a bottle with perpendicular sides, decorated with broad thumb cutting. The neck had cut rings, and the stoppers were of mushroom shape. The rings, or flanges, were of varying pattern — plain rounded, cut in diamonds, triangular

Fig. 5 (left) — A FINE MAGNUM (15 inches high)
Engraved with the arms of the Anti-Gallican Society and dated 1767.
From the Martin Baxter collection



Fig. 6 — ENGLISH CUT DECANTERS (c. 1775)
Decanters similar to these appear to have been popular in the American Colonies and are still obtainable by collectors.
From the Martin Baxter collection

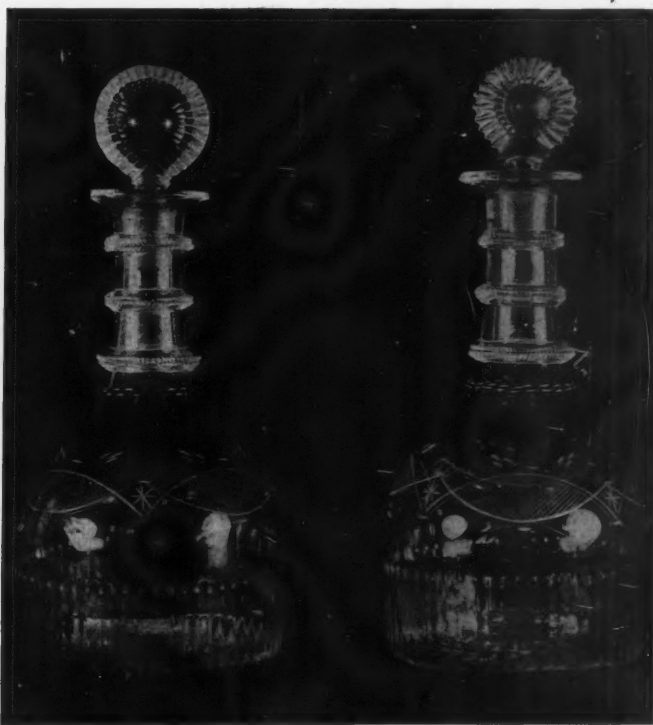


Fig. 7 — IRISH DECANTERS (1791)
Marked Cork Glass Co. (ANTIQUES, Vol. XIII, p. 478, and Vol. XIV, p. 541).
Early ring neck and finger bottoms.
From the Martin Baxter collection



Fig. 8 — SHIP'S DECANTER (c. 1795)
Qualified to maintain equilibrium in rough weather.
From the Martin Baxter collection

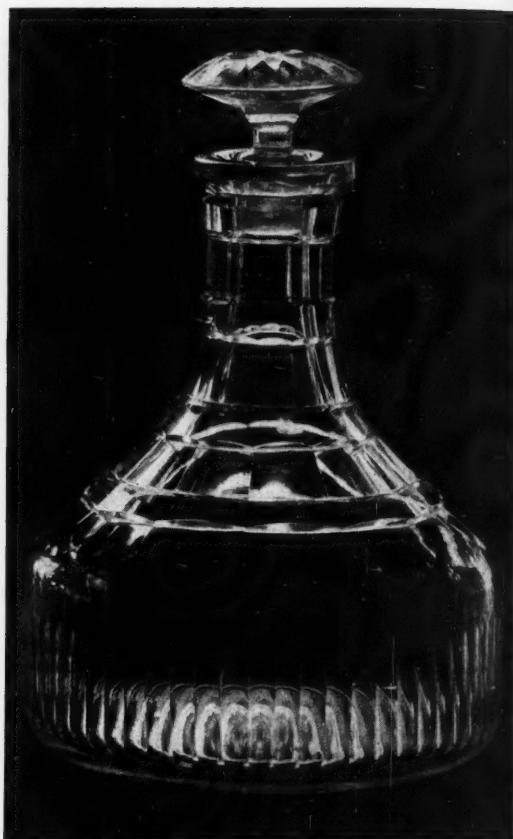


Fig. 9 — ONE OF A PAIR OF SHIP'S DECANTERS
With mushroom stopper.
From the collection of Miss Dora G. Mercer

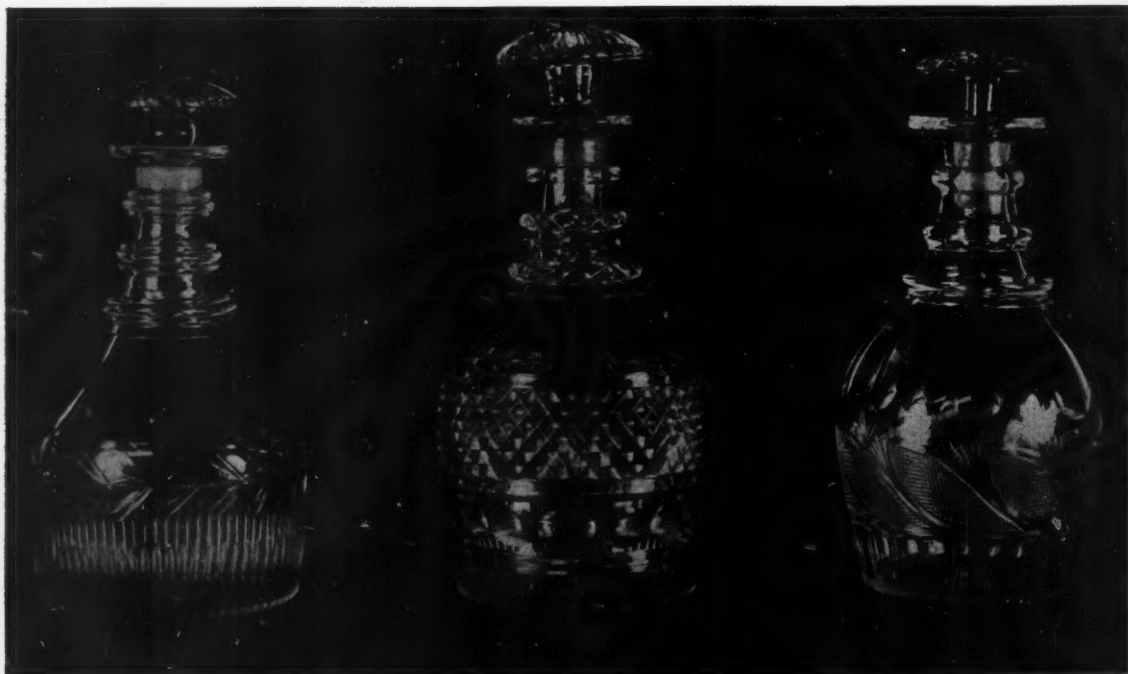


Fig. 10 — ENGLISH DECANTERS (early nineteenth century)
With mushroom stoppers.
From the Martin Baxter collection

cut, square-cut, feathered double or triple. It will be noted that ship's decanters were made with very broad bases, so that they would not tip and spill their contents during heavy weather at sea (*Figs. 8 and 9*).

In general, decanters came in pairs or sets of four or six, so that, however bibulous the company, the house would never go dry. It was during this period, the period of the Regency and the reign of George IV, that the decanter enjoyed its most glorious vogue. The Irish glassmakers took up its manufacture, and it is often impossible for modern experts to tell whether a particular decanter of the Regency is Irish or English, though some Irish ones are marked, in depressed letters or letters in cameo, with the name of the glass works in which they originated. The decoration of this time is fanciful, reflecting every phase of the glass cutter's art. But the neck rings, or bands, persist, and almost all have "finger-bottoms," that is, cut fluting around the base.

With the decline of the port-drinking days and the advent of sombre Victorianism, the beauty of the decanter deteriorated, although examples of this late period often show reversions to forms in use almost two centuries before.*

BOTTLE LABELS†

Previous to the restoration of the Stuarts to the throne of England, in 1660, in the person of Charles II, decanters, as has been noted, were rarely used. Wine was usually tabled in dated Lambeth delftware bottles inscribed to indicate their contents — sack, claret, white wine. Few of these bear a date later than 1662, when dark glass bottles displaced the white delft. The bottles, being opaque, offered no means of determining their contents unless they were labeled in some way. Nobody seems to have thought of pasted paper labels, so it came about that "bottle-tickets" were born. The commoner sort were of parchment or wood, but some were of white pottery, with the name of the liquor painted on them in blue underglaze.

When crystal decanters began to grow in popularity, during the reign of George I, bottle tickets of silver were suspended by a chain round the decanter's neck. It is difficult to identify any of these positively as of a date previous to 1739. They seldom bear any stamp of the maker, and even when they are so marked,

* Although the popularity of port was probably due to the reduction in the duties on that wine, it is by no means improbable that it first came into favor in England following the marriage, in 1662, of Charles II to the Portuguese princess, Catherine of Braganza. It would not have been the first time, nor the last, that a royal marriage or a political alliance has had a direct influence in the promotion of a trade or industry. Think of the millions made from the manufacture and sale of Teddy bears during the reign of Theodore the Magnificent.

† For further material on this subject, see *ANTIQUES*, Vol. III, pp. 124 and 166.

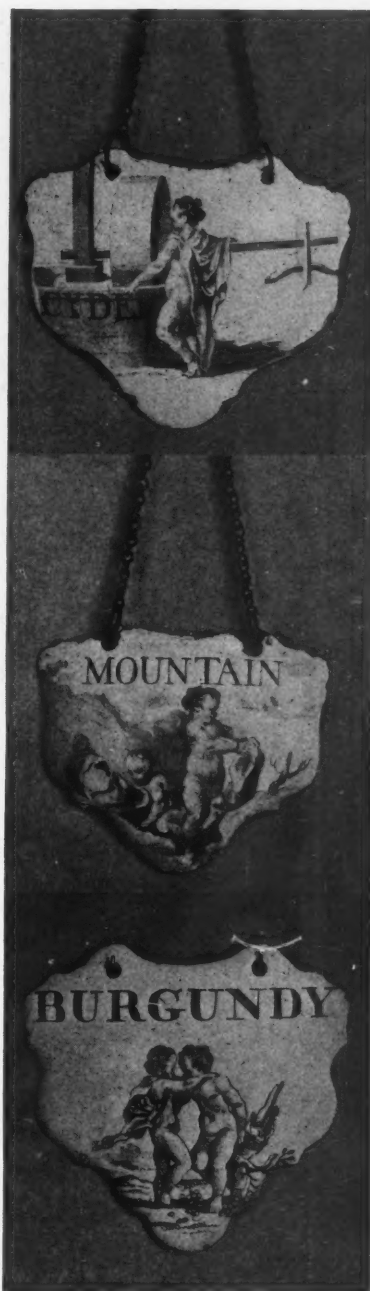


Fig. 11 — BATTERSEA ENAMEL BOTTLE LABELS (1750-1756)

Exquisite things, transfer printed from engravings, perhaps by Ravenet, and colored by hand. Bottle labels are expressly mentioned in the list of items which were offered for sale in the bankruptcy auction which, in 1756, closed the career of Janssen's enamel works at York House, Battersea. In general, the workmanship of Battersea enamels is superior to that displayed by the products of the more prolific factories of South Staffordshire, which continued in operation for many years after the Battersea enterprise had gone to the wall. The examples here pictured may be accepted as representative of the best of their type. Modern enameled labels are to be found, but they lack the refinement of the originals which they imitate.

From the collection of Miss Dora G. Mercer

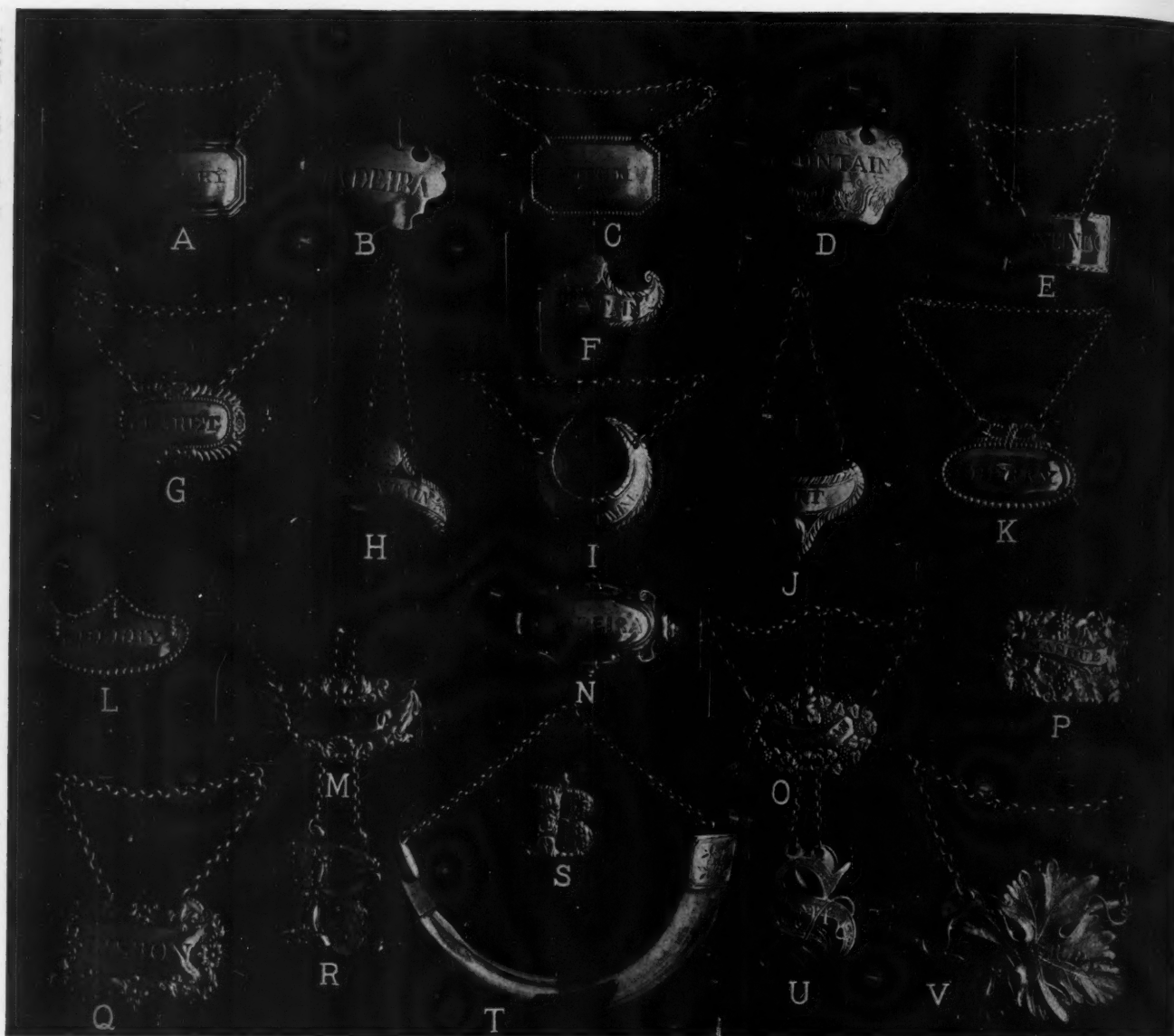


Fig. 12 — BOTTLE LABELS

a, Plain reeded edge (1760-1790); b, plain escutcheon (1740-1760); c, beaded rim (1760-1790); d, engraved escutcheon (1750-1770); e, engraved rim (1785); f, engraved scroll (1780); g, gadrooned edge (1807); h, engraved scroll (1780); i, engraved crescent (1770); j, engraved scroll (1780); k, Adam design (1780); l, Adam design (1780); m, Chippendale design (1810-1830); n, Jacobean design (1820); o, Bacchus and vines (1800); p, embossed vines (1810); q, Chippendale frame (1823); r, embossed letter (1836); s, letter (1800-1840); t, tusk (1870); u, engraved letter (1869); v, leaf and branch (1825-1860).

From the collection of Sir Algernon Tudor-Craig

the date of their issue is omitted. It is of some help to know that the shield bearing the hall mark of the silversmith's guild underwent three changes between 1719 and 1739. From 1719 to 1725, and again from 1729 to 1738, the shield was rectangular with clipped corners; from 1726 to 1729, it had a square base and rounded top. From 1739 to 1784 silver bottle tickets weighing less than ten pennyweights were exempt from payment of excise duty and hall marking. They were, however, usually stamped with the maker's initials, so that their date may be approximately set.

Not only were bottle labels, or tickets, made of silver and porcelain, but many specimens made of Sheffield plate, pinchbeck, and mother-of-pearl have come down to us. Even ivory was used, not only for labels, but for neck bands or rings. Labels were produced in hundreds of

designs, good, bad, and indifferent, but they have not been definitely grouped as to period, except that, in 1780, small rectangles in more than thirty patterns with reeded and beaded borders came into fashion. Those in mother-of-pearl were crescent-shaped, rectangular, or oval. In the early years of Victoria's reign they were enclosed in a metal frame, with a pin to stick in the cork of the bottle, this particular type of ticket being used in inns to mark the contents of bottles otherwise unlabeled. Detached labels, tickets, and escutcheons of all kinds fell into disuse about 1860, when the law made it compulsory to affix paper labels to wine bottles. Fashion changes in drinking as in other matters, and, of the hundred or more names on old labels and tickets, the majority designate hot and rebellious liquors unknown to the present generation.



Fig. 1—A PARIS SALON WITH DIRECTOIRE AND EMPIRE FURNITURE

The curved bow window is characteristic of the style of the White House rooms.
From J. Vacquier's "Le Style Empire"

The Original Furnishings of the White House

Part I

By MARIE G. KIMBALL*

THOMAS JEFFERSON was the first President of the United States actually to live in the White House. The Adamses, to be sure, had moved in, a few months before the close of their administration, and Mrs. Adams had written her famous description of what a President's mansion should not be; but Jefferson, who, a fortnight after his inauguration, transferred his belongings from the comfortable boarding house of Messrs. McMunn and Conrad to the isolated dignity of

the Executive Mansion, and who spent the eight years of his Presidency there, may really be said to have been its first occupant. It was he who selected those elaborate and forgotten furnishings, of which hitherto so little has been

known, and it was he who transformed an unfinished, barnlike structure into the most sumptuous house of the time.

Jefferson found the President's House, as it was then called, lacking every comfort and convenience, as well as any distinction, a sorry contrast to the palatial residence of the Comte de

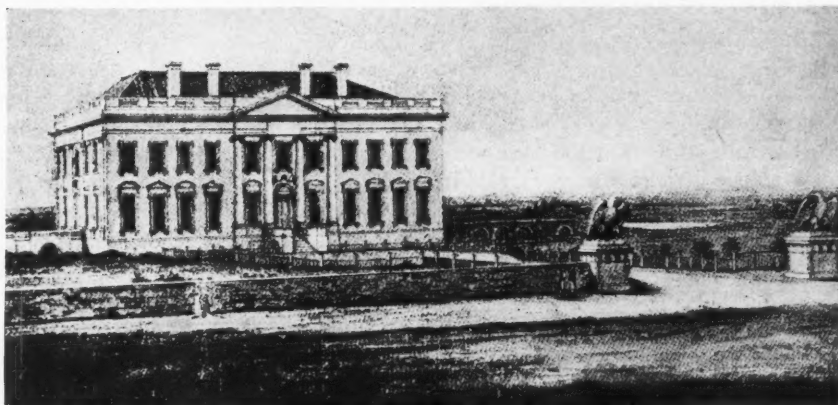


Fig. 2—JEFFERSON'S WHITE HOUSE

Built, 1792-1800; burned by the British, 1814; rebuilt, 1818.
From a drawing by Benjamin Henry Latrobe

* Copyright, 1929, by Marie G. Kimball. All rights reserved.

Langeac or the *Hôtel de Salm*, which he had occupied in Paris. B. H. Latrobe has left a cheerless picture of the house as it was at the time of Jefferson's inauguration:

The roof and gutters leaked in such a manner as materially to injure the ceilings and furniture; the ground surrounding the house, barely enclosed by a rough fence, was covered with rubbish, with the ruins of old brick kilns, and the remains of brick yards and stonecutters' sheds.

There is some uncertainty as to just what furniture was in the White House on Jefferson's arrival. For their brief sojourn, the most recent inhabitants, John and Abigail Adams, had brought with them many of the accessories necessary to make the place livable, as we gather from Mrs. Adams' complaint:

The vessel which has my clothes is not arrived. The ladies are impatient for a drawing-room. I have no looking glasses but dwarfs in the house, nor a twentieth part lamps enough to light it. Many things were stolen, many more broken by the removal; amongst the number, my tea china is more than half missing.

Liberal appropriation had been made for the purchase of furniture during his administration, but Adams refused to give his political antagonists and successors any accounting of the spending of this sum. He merely certified that "it has been expended according to law," and we are thus without a clue as to what his purchases may have been.

That some of the first furnishings of the White House had been brought from the President's House in Philadelphia seems certain. On his retirement from the Presidency, in 1797, General Washington made an inventory of the contents of his house, listing separately those things belonging to the public, those that were his private property, and indicating certain pieces as for sale. Some were doubtless disposed of privately, and some may well have been purchased by the Government, as was the case with Monroe, who, in 1817, sold to the United States, for use in the White House, several specimens of Louis XIV furniture which he had secured in France. Although those articles marked *Furnished by the United States* were largely small objects, there were some important items of furniture. Among these Washington had listed under "cabinet work":

- 3 yellow silk Sophas
- a sett-la-dining Tables
- 2 end Tables do
- 2 Mahogany dining Tables
- 1 Inlaid breakfast Do
- 2 circular sideboards

- 10 chairs covered with yellow damask
- 24 Mahogany Ditto
- 12 Do - - Do
- 10 Do carved
- 8 Do plain
- 2 Do arm
- 8 Do
- 2 Do arm
- 6 plain
- 1 easy chair
- 1 Mahogany cabinet
- 1 Ditto Bookcase

In the General's meticulous hand there are also noted among "articles in the green room which will be sold":

A Lustre of 8 lights, perfect and in no respect inj ^d by us	Cost £76-13-0
1 Sopha of Green Flowered damask with two Cushions	30 - -
12 Arm chairs Flowered damask	77 - -
6 Small Do Flowered damask	24 - -
6 Do Do added Flowered damask	24 15 -
Carpet	92 8 0

How much of this furniture found its way to the "comfortless, handsome-looking building" to which the Adamses came, may never be determined, but it is not improbable that it formed the basis for the first furnishings.

With his tireless energy and passion for perfection, Jefferson threw himself into the task of making the executive mansion livable, and giving it a proper dignity. He entered upon a period of fevered building and buying such as he had known at Monticello in 1770, and, again, in 1793. Carpenters and plasterers were soon swarming over the great house, making it a worthy setting for the President of the young Republic.

The White House that emerged from Jefferson's hands reflected the personality of a man of experience, familiar with the duties of his station and with lofty standards.

Although, in his attempt to establish the principle that, "when brought together in society, all are perfectly equal," Jefferson may have relaxed the etiquette governing the dignified days of General Washington, he never for a moment lost sight of the refinements of living. As his neighbor in Albermarle, Lady Astor, has well said, "Jefferson was democratic—in spots." Intellectually an apostle of democracy, he might phrase his immortal words in behalf of the equality of all men; artistically, however, he was an aristocrat, and, as a patron of the arts, he exercised a more lasting



Fig. 3 — FRENCH CHAIR (style Louis XVI)

In white and gold. Used by Washington in the Presidential Mansion in Philadelphia. The brocade cover is not quite correct in style, since it is of Louis XV pattern.

Courtesy of the Historical Society of Pennsylvania

influence upon American life than any of his countrymen.

When Jefferson left the Presidency, in 1809, he turned over to his successor an inventory listing the contents of each of the twenty-three rooms of the Executive Mansion.* From its yellowed pages, neatly inscribed in Jefferson's precise hand, we glimpse a picture of a great establishment, complete to the most minute detail, resplendent with furniture of the latest vogue, gay with the colorful damasks and chintzes of the day. The amount of furniture, the great number of tables and chairs, makes more pertinent John Adams' oft-quoted remark that Jefferson's whole eight years was a levee.

In the spring of 1800, Congress had appropriated a sum not exceeding \$15,000 for the furnishing of the President's House. From an unpublished *State of Cash drawn for the purpose of furnishing the President's House*, 1801, among the Jefferson papers, we learn that Adams, during his brief sojourn in Washington, had expended some \$6,759 of this. The balance, with the addition of \$1,600 from the sale of some carriages and horses, and \$1,100 remaining from an appropriation of the year 1797, gave Jefferson about \$10,000 with which to complete the furnishing of the Executive Mansion. From 1804 on there was an annual appropriation of approximately \$15,000. The greater part of this, however, was probably spent for completing the building, rather than for its furnishing.

It is interesting to speculate on the character of these early furnishings of the White House. Always in the van-

guard of fashion, it was inevitable that Jefferson should create an ensemble reflecting the style of the moment. The laconic wording of his inventory gives no clue to the style of the sofas, chairs, and other pieces of furniture, uniformly described as "elegant," which were purchased at the turn of the century. To what extent the Sheraton mode was still lingering, and to what degree the Directoire and Empire influences had succeeded it, is a question upon which we have as yet little exact information.

That there was a strong French influence cannot be doubted. It has, indeed, scarcely been realized how great a body of French furniture was in use in America at this time. We know that Washington had certain French chairs in the Presidential Mansion in Philadelphia in 1790; one survives in the rooms of the Historical Society of Pennsylvania today — white and gold, with a covering of flowered silk (Fig. 3). A typical French Louis XVI *bergère*, now covered with leather, still stands in his bedroom at Mount Vernon; and an equally French lyre-back *fauteuil* of gilt and white was presented by the General to his friend George Read. We know, also, that Jefferson brought back from Paris eighty-six cases of French furniture when he returned in 1790,* and that certain French pieces were offered to him for the White House in 1801. We know that similar furniture was brought by the French émigrés who came to the United States after the French Revolution; furthermore, that Madison purchased, in the open market, "a set of old French chairs for a chamber," after the burning of the

*This inventory, with minor omissions, is printed at the end of this article.

* See ANTIQUES, Vol. XV, pp. 123-128.



Fig. 4 — CHAIR DESIGNS BY THOMAS SHERATON

Drawing-room types. That at the left intended to be finished in "Japan painting," with a little gilding on the banister; that at the right, to be finished in burnished gold, with the seat and back in printed silk.

From Sheraton's "Cabinet Maker and Upholsterer's Drawing Book"

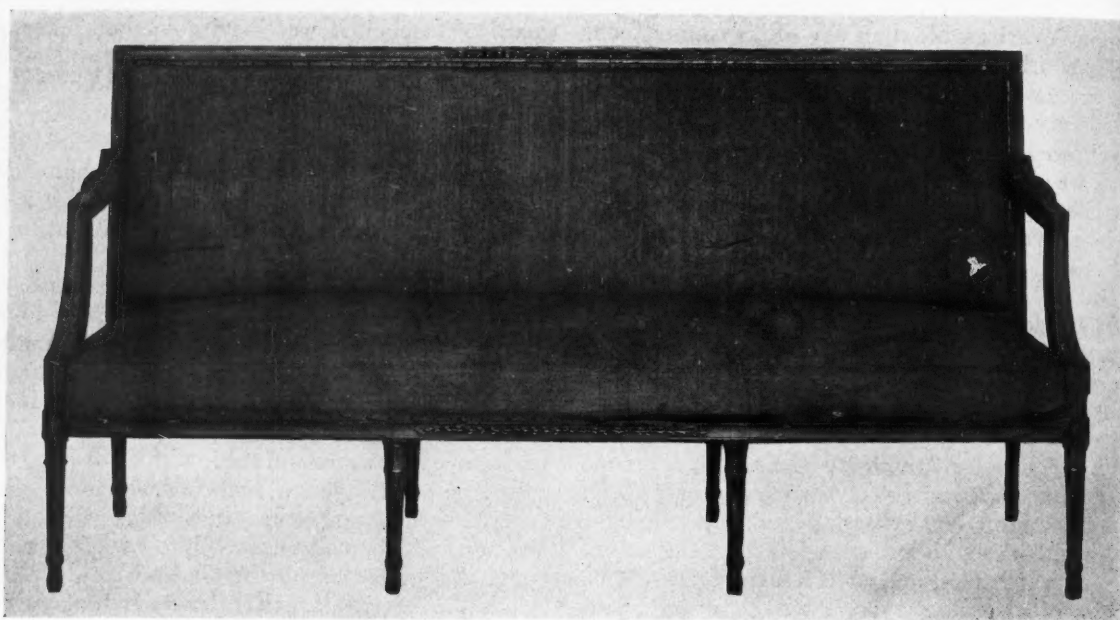


Fig. 5 — PAINTED AND GILT SOFA (style Louis XVI)

From a set including twelve chairs made in Philadelphia, and, until recently, owned by a Philadelphia family.
From the author's collection

White House in 1814. It is impossible for all this to have remained without influence upon the furniture that was made in this country during the opening years of the new century, and that was bought by Jefferson for the Executive Mansion.

By far the largest number of items listed by Jefferson in his inventory of 1809 are the chairs. Invariably they occur as "12 fashionable chairs, gold and green; 6 fashionable chairs, blue and gold; 16 fashionable chairs, black and gold," leaving us the tantalizing task of determining just what these countless chairs with their gay colors and lavish gold may have been. That they were gilt chairs, with colored upholstery, or chairs with colored and gilt frames, seems the inevitable, if unpopular, conclusion. When mahogany was meant, Jefferson was careful to say so. Thus it is "14 mahogany chairs, crimson damask bottoms; 22 mahogany chairs, crimson damask bottoms;" or "2 mahogany window stools, covered with haircloth; 4 large mahogany sofas covered with haircloth." Otherwise it was crimson, green, blue, or black, and gold — clearly implying that the frames were gold, or painted

and gilded. Color was evidently the ascendant fashion.

Chairs such as these had been in use in England, as well as in France, since long before the close of the eighteenth

century. In his *Cabinet Maker and Upholsterer's Drawing Book*, first published in 1791, Sheraton states that drawing-room chairs should be "finished in burnished gold, the seat and back covered with a printed silk," or "finished in japan painting, interspersed with a little gilding in different parts of the bannister, which has a lively effect. The covering of the seat is of printed chintz, which may now be had in various patterns on purpose for chair seats, together with borders to suit them" (Fig. 4). Sheraton also shows mahogany chairs, with carved backs; but they were intended only for use in the dining room or library.

How generally this new fashion of gold and colored chairs had been adopted we may judge from the furniture offered for sale at Christie's, in London, at the very close of the century:

12 mahogany back-stool chairs covered with crimson damask, brass nailed.
10 green and gold japanned elbow chairs, green mixed damask seats.

A drawing-room suite in green and gold, consisting of a sofa and two bol-



Fig. 6 — ENGLISH CHAIR (c. 1800)

Louis XVI reminiscences with foreshadowings of Empire. The frame is gilded.

sters, 6 plain cabriole chairs and 12 elbow chairs, covered with white figured and cotton cases.

By 1807, gold furniture was being widely enough used for Ackerman's *Repository* to note: "chairs, sofas, tables, etc. used in drawing-rooms are all covered with gold or a mixture of bronze and gold."

The new fashion was, of course, reflected in America. As early as 1787, William Long, cabinetmaker and carver, late of London, was advertising, in the *Pennsylvania Evening Herald* and the *Pennsylvania Packet*, "that he makes French sofas in the modern taste." He shows a cut of one, and adds, "one he has finished within these days has been approved of by competent judges. Cabriole and French chairs on reasonable terms." In 1790 Francis de l'Orme, "upholsterer, lately from Paris, in 2nd Street, South, No. 135, informs the public that he engages to make in the most fashionable taste, Beds, Chairs, Arm-Chairs and Couches, all in the English and French style" (Compare Figure 5).

New York likewise had its cabinetmakers catching up with the latest London and Paris fashions, as we may gather from the following advertisements:

William Palmer, No. 2 Nassau Street, near the Federal Hall, has for sale a large assortment of elegant, well-made and highly finished, black and gold etc. Fancy Chairs . . . Old chairs repaired, regilt, etc., at the lowest price . . . Ornamental painting and gilding neatly executed.

And, in 1802, Patterson and Dennis of 54 John Street announce that they have for sale "elegant white, coquili-cot, green, etc. and gilt drawing-room chairs."

That purchasers for such furniture were not wanting is attested by at least one inventory, aside from that of the White House, that has come to light in the last year, wherein a Philadelphia gentleman of distinction, with no French connections to blame for his indiscretion, in 1788, offered for sale his "2 settees in burnished gold, 12 chairs, and a fire screen in burnished gold."

Thus it appears a mistaken supposition that gilt or painted and gilt furniture was un-American, and that it was not made by American craftsmen. Whether the form of the original White House furniture was a survival of the lingering Louis XVI, as in the English gilt chair of the early nineteenth century shown in Figure 6; whether of the more familiar Sheraton types; or whether a Directoire character was already evident, we shall probably never know.

(To be continued)

JEFFERSON'S WHITE HOUSE INVENTORY

This is printed complete for the major rooms of the President's Mansion, with the omission only of such items as pillows, mattresses, and similar bed gear. The inventory of the kitchen, washhouse, and servants' rooms is omitted.

NORTHWEST CORNER — LADY'S DRESSING ROOM

4 Night Tables and 8 Mahogany Chairs

LARGE ROOM — NORTH SIDE

- 1 elegant bedstead with white dimity curtains
- 2 Chints Window Curtains
- 1 Sofa 12 fashionable Chairs, crimson and Gold
- 2 Mahogany Tables. 1 wash stand. 1 looking Glass
- 1 elegant Lady's dressing Table. 1 toilet with trimmings Brussels carpet on the floor — 1 Stool to ascend the Bed.

PRESIDENT'S DRESSING ROOM

- 11 Chairs Crimson and Gold
- 3 suits dimity Window Curtains with cornices
- 1 Bidet and a mahogany Table — common carpet on floor

PASSAGE ADJOINING THE PRESIDENT'S BED ROOM

- 8 fashionable Chairs — crimson and Gold
- 1 large Mahogany Wardrobe
- 1 elegant Couch
- 1 Mahogany Window Stool — a Brussels carpet on the floor

PRESIDENT'S BED ROOM

- Bedstead — Bed curtains with cornice
- 2 Suits of dimity window curtains with cornice
- 1 Bureau 1 dressing & one looking Glass
- 1 small Mahogany Table and wash Stand
- 5 fashionable Chairs — crimson and Gold
- 1 Window Stool stuffed Seat & white dimity cover
- 2 Mahogany wash Stands

3 Prints — Washington — Adams. Jefferson

- a Machine to hang Clothes on
- 1 Mahogany fire screen — Brussels carpet on the floor

LARGE CHAMBER — SOUTH FRONT

- 1 large mahogany Couch
- 14 Mahogany Chairs — crimson damask bottoms
- 2 Small Mahogany Sofa's covered with hair cloth
- 3 Small Mahogany Tables. — 1 looking Glass
- 2 Suits dimity window Curtains with cornices

LADY'S DRAWING-ROOM

- 22 Mahogany Chairs Crimson Damask bottoms
- 5 Crimson Damask window curtains with cornice
- 2 Mahogany Sofa's — crimson bottoms
- 4 Girandoles with elegant brass lamps
- 1 elegant Glass Chandelier
- 2 large looking Glasses. 1 pair Mahogany Card Tables
- 7 pieces elegant Chimney Ornaments a Brussels Carpet

LARGE BED ROOM — SOUTH FRONT

- 1 elegant Mahogany bedstead, chints Curtains & elegant cornice
- 12 fashionable Chairs Gold and Green
- 1 Mahogany Wardrobe
- An elegant Mahogany Commode
- 2 Small Mahogany Tables & wash stand
- 1 looking Glass and dressing Glass
- 2 suits dimity window curtains with cornice Brussels carpet & wire fender

SMALL BED ROOM — SOUTH FRONT

- 1 Bedstead. 2 Beds. chints curtains and cornice
- 1 Suit chints Window curtains with cornice
- 5 fashionable Chairs — Gold & Green
- 2 Small Mahogany Tables & wash stand
- 1 Mahogany side board — 1 looking Glass
- 1 Machine for hanging clothes on
- 1 large easy Chair with Chints cover
- 1 Night Table and an elegant Brussels carpet

DRESSING ROOM ADJOINING THE ABOVE

- 8 fashionable Chairs — green and Gold
- 1 Chints window Curtain with cornice Toilet Table and common Carpet

BED CHAMBER — SOUTH EAST CORNER

- 1 Mahogany bed Stead, white dimity curtains, gilt cornice
- 5 fashionable Chairs, Green and Gold
- 1 Small mahogany Table and wash Stand a toilet table & dressing Glass
- 3 Suits Chints window curtains with cornice one Night table & common carpet

GREAT PASSAGE ON THE SECOND FLOOR

- 2 Suits circular window curtains — Yellow
- 35 Mahogany Chairs — 1 Mahogany Table
- 2 large passage Lamps
- common carpet covering the whole

PRINCIPAL STAIRS

Carpet covering the whole

PRIVATE STAIRS & PASSAGE

Common carpet and small Globe lamp

BED CHAMBER — NORTH FRONT

- Bedstead, chints curtains and cornice
- 6 fashionable Chairs — black and Gold

- 1 elegant Mahogany Commode & small Mahogany Table
- 1 Chints window curtain with cornice Brussels carpet

DRESSING ROOM ATTACHED TO THE ABOVE

- 6 fashionable Chairs — Gold and Green
- 1 Mahogany Wardrobe
- 1 Lady's elegant Mahogany table wash Stand & Glass
- common carpet
- 1 large Mahogany Table
- a Machine for hanging clothes on
- a Childs small Mahogany bedstead with curtains

BED CHAMBER — NORTH FRONT

- 1 elegant Mahogany bedstead, white dimity curtains
- Chints drapery and Gilt cornice
- 6 fashionable Chairs — blue and Gold
- 1 Mahogany Bureau & small table
- 1 Toilet Table, dressing Glass & wash stand — night Table
- Looking Glass and Brussels carpet
- Dimity window curtains with cornice

PRESIDENT'S CABINET

- 6 small Mahogany paper cases
- Small Mahogany writing Tables
- 3 long Mahogany Tables covered with green cloth
- 2 Mahogany Window Stools, covered with hair cloth
- 1 Set of Mahogany Steps for library
- 1 Letter press, a Desk and Book case
- 1 large folding Screen & wash Stand
- 12 Chairs — black and Gold
- 1 Sofa & two Mahogany arm chairs
- Shovel Tongs and Poker

PRESIDENT'S SITTING ROOM

- 2 elegant Girandoles
- 2 Glass Shades and a looking Glass
- 2 Mantel ornaments — an elegant time piece
- 1 Globe Inkstand
- 3 Sofa's covered with black hair cloth
- an elegant Mahogany *drink Table* with a Marble Top
- 1 Mahogany Card Table & two Small Tables a Chinese pipe
- 16 fashionable Chairs — black and Gold
- 2 Suits elegant window Curtains with cornice
- 1 elegant Brussels carpet and fire rug

PRESIDENT'S DRAWING-ROOM*

- 5 Suits Chints window Curtains with cornice
- 4 Elegant Girandoles & Glass lustres
- 1 large Chandelier and 2 Glass shades
- 3 alabaster Chimney ornaments
- 2 china and Silver D^o
- a full length picture of Genl. Washington — Gilt frame
- 4 large Mahogany Sofa's covered with hair cloth
- 24 fashionable Chairs — blue and Gold

*The absence of tall pieces such as cabinets, chests-on-chests, and the like, will be noted throughout.

- 2 large Mahogany Card Tables
- 2 Square Mahogany Tables with leaves
- an elegant Brussels carpet — Shovel tongs — poker

SMALL DINING ROOM — S. FRONT

- 1 large Mahogany Dumb waiter
- 4 small D^o
- 1 extra large Mahogany Dining Table in 6 pieces
- 1 Small dining Table in three parts
- 1 large Mahogany Square Table
- 15 Chairs — black and Gold
- 1 elegant side board with pedestals, & urn knife cases
- 2 Glass Cases to contain the Silver and plated ware
- 3 fire Screens. 2 elegant Girandoles and
- 2 looking Glasses
- 1 Oval breakfast Table
- 2 Suits of chints window curtains and cornice
- a canvass floor cloth, painted Green
- 2 large green cloth covers for the dining Tables
- 3 large Japaned waiters

SILVER WARE IN THE SMALL DINING ROOM

- 6 Casseroles with dishes — Silver
- 2 bread baskets
- 1 Small Globe Coffee Urn Silver
- 2 large Punch Urns & Ladles Silver
- 1 large Sugar Pot & Cream Pot Silver
- 3 large Castors Silver
- 10 Salt Stands Silver
- 8 large Ragout Spoons
- 5 Gravy Spoons
- 5 Soup ladles 1 Small Cast (sic)

- 18 french Table Spoons & forks
- 32 french Tea Spoons
- 82 Table Spoons
- 38 dessert Spoons
- 1 Tea pot, Cream pot Sugar pot. Silver
- 4 Doz: Common Tea Spoons
- 2 fish trowels Silver — 2 Cream Spoons
- 13 french Knives 2 Doz: fruit knives
- 8 Bottle Stands
- 1 pair elegant Tea & Coffee Urns Plated ware
- 1 large and 2 small common urns
- 2 large waiters 1 pair Chamber Candlesticks
- 2 Sallad dishes with glasses
- 8 Small waiters. 8 coolers — 4 oval 4 round
- 16 Goblets 3 Can's 3 Dish warmers
- 10 Barrel tumblers
- 8 Candlesticks with branches
- 1 Candlestick with a double Lamp
- 2 branches on the side board
- 1 Castor. 2 Silver Terrines 2 Silver Pudding Dishes

SECRETARY'S BEDROOM

- 1 Mahogany bedstead & dimity curtain
- 2 Suits of window Curtains — chints
- 1 Mahogany Bureau & wash Stand
- a common carpet 3 Common Chairs
- 1 looking Glass

SECRETARY'S OFFICE

- 2 large cases for Papers
- 2 Suits chints window Curtains
- 7 Arm Chairs — black & gold

- 1 Mahogany table covered with green cloth
- 1 Common Carpet, fire rug — Shovel tongs & poker

LARGE UNFINISHED ROOM — EAST END

- 34 armed Chairs black and Gold
- 1 Mahogany Side Table 1 cooler
- 1 Table & Kettles for washing Tumblers
- 1 large Dumb Waiter
- 1 pair large Brass Andirons

THE GREAT HALL OF ENTRANCE

- 2 side Tables
- 2 large Mahogany Tables with leaves
- 3 elegant Globe lamps 8 fire Buckets
- 2 Suits Window Curtains with cornice
- 4 Girandoles with Brass lamps
- 1 Eight day Clock
- 4 Common Settee's
- 28 Mahogany Chairs with hair cloth bottoms
- the whole floor covered with Canvass painted Green

LARGE DINING ROOM — N. W. CORNER

- 1 elegant side board with pedestals & urns
- 2 D^o Common
- 1 Large Dumb Waiter
- 2 Japaned plate warmers
- 3 Mahogany knife cases 1 Dining Table
- 1 fire Screen 2 Japaned Costors
- 2 plated Candlesticks with branches
- 2 D^o without branches
- 3 Alabaster Chimney Ornaments
- 2 elegant Girandoles
- 5 Suits dimity window Curtains with cornice
- 15 fashionable Chairs — black and Gold
- an elegant Brussels carpet
- 3 fire Shovels and three pair of Tongs

SMALL ROOM — NORTH SIDE

- 1 pair of plated Candlesticks with branches
- 2 pairs of brass Lamps
- 3 pair of high plated Candlesticks
- D^o of Chamber D^o
- 1 pine Closet and 2 large common Tables
- 1 fender — tongs and Poker
- 1 Common Waiter & 1 small looking Glass
- 2 Coal Scuttles & a lantern
- painted floor cloth
- 1 suit common curtains with cornice

CHINA

- 2 large Punch Bowls. 2 Terrines for Soup
- 16 Dishes different sizes — 3 D^o round
- Pudding
- 52 plates — 16 D^o for Soup 30 D^o Dessert
- 18 Coffee Cups & Saucers
- 18 Tea Cups D^o 2 small cream Terrines
- 2 Sauce bowls. 24 Saucers
- 3 Gilt Teapots 4 blue gilt bowls for preserves
- 6 different sizes Glass
- 8 dishes for apples — compote dishes Glass
- 30 Decanters 9 Water bottles 4 D^o small
- 72 Tumblers 75 Jelly Glasses
- 72 Wine Glasses
- 13 Oval crystals for Sweet Meats
- 27 D^o D^o . . . Small
- 48 Wine Glasses
- 20 liqueur Glasses
- 2 Water Pitchers

Lowestoft: What Is It?*

V. Genre Designs

By HOMER EATON KEYES

THE dictionary, we may regretfully observe, defines the word *genre*, in its application to painting, as: "A style or subject matter . . . dealing realistically with scenes from everyday life as distinguished from historic, heroic, romantic, or ideal themes."

For the purposes of this discussion, it will be necessary to extend this definition to embrace many additional subjects—in fact, almost all subjects, historical, romantic, or plainly episodic, in which the treatment is intended to be essentially naturalistic. Such a liberty may constitute an unpardonable sin against the immortal Noah, but it is the unavoidable alternative to stringing out categories to an excessive degree of attenuation.

Under the head of *genre*, therefore, will come those rare seventeenth-century Chinese porcelains painted in underglaze blue with a representation of the riot in Rotterdam. Hitherto this scene has been mentioned only as occurring on a cup and saucer, of the finest eggshell fabric, constitutes an event of sufficient importance to be worth memorializing with

an illustration (*Fig. 1*).

An early and well executed set of plates included within the same elastic category offers a series of cartoons satirizing the era of excessive speculation which swept Europe during the early eighteenth century. The colors are an underglaze blue and a green, intensified with rich overglaze applications of crimson enamel and lines of gold. Each plate carries a verse or two of satirical rhyme. To American collectors, perhaps the most enticing member of this series will be the one here illustrated, whereon a glib stock salesman invitingly enquires, "Who bids on Utrecht or New Amsterdam?" (*Fig. 2*).

Another unusual plate, in full colors, which belongs on the borderland between history and genre, quite obviously pictures Benjamin Franklin at the Court of France. The artist apparently felt himself incapable of mastering a composition of more than two figures; but, in zealous deference to the wise Philadelphian's reputed prowess with the ladies, he portrays four damoiselles jealously gazing down from four medallions set in the border of his design (*Fig. 3*).

It has already been remarked that many of the paintings



Fig. 1 — DUTCH-MARKET CUP AND SAUCER (c. 1690)
Decorated with a representation of the riot in Rotterdam. Compare with Fig. 2, p. 385, Vol. XIII of ANTIQUES.
Author's collection



Fig. 2 — DUTCH-MARKET PLATE (early eighteenth century)
Painted in underglaze blue and green, with overglaze touches of crimson and gold.
Author's collection



Fig. 3 — EUROPEAN-MARKET PLATE (late eighteenth century)
Apparently portraying Franklin at court, but compare with plate XLII of Williamson's *Book of Famille Rose*.
From the collection of Miss Mabel Choate

*Continued from the March number of ANTIQUES. Copyright, 1929, by Homer Eaton Keyes. All rights reserved.



Fig. 4 — PILGRIMS OF CYTHEREA (1708)

Reproduced from a French engraving by Bernard Picart. From a similar print, the large dish pictured on the Cover was later copied.

executed on Chinese European-market porcelain were derived from engravings. Some were likewise taken from specially made drawings. De Vries mentions Pronk, draftsman for the East India Company, who supplied the sketches for a distinguished series of plates depicting the City of Amsterdam, and who, likewise, made numerous water-color drawings to serve as models for more commonplace themes.*

In a number of other instances it is possible to identify the original painting or engraving which served the Chinese decorator. A brilliant example of this was pictured in *ANTIQUES* for May, 1928.† The really superb fourteen-inch dish reproduced on this month's Cover offers yet another illustration. As even the reduced version testifies, the centre of the dish bears an exceptionally well wrought painted-in-ink portrayal of a loving pair pursuing a pilgrimage under the guidance of a torch-carrying Eros. Here and there light touches of delicate pink suffuse the flesh tones with warmth. Surrounding this central panel occurs a wide chrysanthemum border in white enamel, framed by the familiar mid-eighteenth-century spearhead—or, as De Vries calls it, fleur-de-lis—pattern, in gold and red.‡

* De Vries, *Porcelain*, p. 7.

† See *ANTIQUES*, Vol. XIII, No. 5, Frontispiece.

‡ De Vries, *Porcelain*.

The rim bears gilt scrollwork edged with red. The original engraving from which this piece of work was taken is here reproduced in Figure 4. It is a fairly well known work of the French artist Bernard Picart; and, besides the date 1708, carries the inscription:

PÉLERINS DE L'ISLE DE CITHÈRE

Que ces Pelerins Sont hureux.
Qu'ils font un voyage agreable.
Amour conduit leurs pas, Bacchus marche avec eux.
Qu'a Cithere ils auront bon liet et bonne table.

Amatory scenes, some highly romantic, some vulgar, were popular. Like the Pilgrims of Cytherea, the figures on the cup and saucer of Figure 5 appear to have been inspired by a French original. Figure 6, from a plate in full color, is perhaps worth including here, since some critics hold that it represents the great French sentimentalist Jean Jacques Rousseau gallantly picking cherries for Madame de Warrens. On the other hand, it may be no more than an idyl of a Dutch orchard.

In Figure 7, most delicately executed, love goes a-fishing, apparently with unbounded success, though the majestic size of her trophy seems to rouse no uncontrollable excitement in the breast of the décolleté pêcheuse. Similar scenes frequently occur in needlework panels and in paintings of the period. In this cup and saucer, it may be observed, we have an example of that pure genre in which the Dutch so delighted. We have another in the saucer of Figure 8,



Fig. 5 — EUROPEAN-MARKET CUP AND SAUCER (mid-eighteenth century)

Painted-in-ink technique. Doubtless derived from one of the innumerable French prints of the day. Unusual in the complete absence of borders. From the collection of Miss Mabel Choate

Fig. 6 (below) — DUTCH-MARKET PLATE (mid-eighteenth century)

Cherry picking. By some, supposed to represent Jean Jacques Rousseau.

Aubor's collection



whereon a wide-trousered Dutchman, with his luggage beside him, directs the effort of some boatmen who are about to convey him to one of the waiting vessels in the outer harbor.

The foregoing designs are all essentially Continental in character. The next two (*Figs. 9 and 10*), a pitcher showing a harvest scene, and details from a punch bowl which is enlivened with fox-hunting episodes, suggest an appeal to English taste. Mr. Fox, being the protagonist of the life-and-death drama of this bowl, is given the emphasis of exaggerated size. The microscopic hounds are more clearly visible on the actual bowl than in the engraving. The subject was so completely unfamiliar to Oriental experience as to be beyond the grappling powers of a Chinese artist. Much the same thing may be said of the hunt elaborated on the teapot, with cup and saucer, of Figure 11. In this instance, the victim is probably a wild boar about to be penetrated with a spear. But we should not care to insist upon this identification of the beast.

One of the most fascinating of genre Chinese designs appears on the miniature tea set illustrated in Figures 12 and 13. Evidently dating from the late eighteenth or early nineteenth century, this set bears a colored reproduction of Bartolozzi's mezzotint after William Hamilton's picture *Playing at Marbles*. The fortunate possessor of this rare little set likewise owns a copy of the engraving which inspired its decoration (*Fig. 14*).

Another more than ordinarily exquisite bit of Chinese work is the small porcelain box shown in Figures 15 and 16. The sides of

Fig. 9 (below) — ENGLISH-MARKET JUG (c. 1790)

In full color, representing a harvest scene. The damsel leaning on the hamper recalls contemporary figures of Hope supported by an anchor.
From the collection of Edward A. Crowninshield

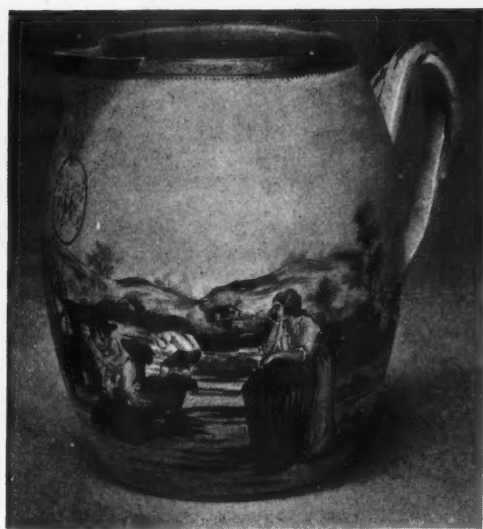


Fig. 7 — DUTCH-MARKET CUP AND SAUCER (mid-eighteenth century)
Finely executed example of the painted-in-ink technique.
From the collection of Mrs. W. Murray Crane

the box are delicately marbled. Within a gold circlet on the lid, an auburn-haired youth in red coat and green trousers

holds a song bird on his upraised hand. Touches of gold enrich his costume. Toilet articles of this kind are not often encountered in Sino-European porcelain. Like some of the enamels on metals, which display a technical excellence unapproached by the great majority of export porcelains, such bijoux must have been produced to special order, by artists of higher skill than those thought competent to decorate the ordinary run of commercial pictorial wares.

The wide variations in the quality of Sino-European wares is probably to be accounted for primarily by variations in cost. Armorial porcelain, obviously, was made to personal order and for the gratification of families usually able to pay for the best, and invariably certain to insist upon receiving their money's worth. Some of the pictorial wares, likewise, must have been intended to satisfy a cultivated artistic taste, and hence were executed with corresponding nicety and at an appropriate price.

We know, however, that the Dutch merchants were thrifty traders. De Vries* cites a letter from the management of the East India Company, complaining of the charges exacted by the Chinese factors, and threatening to make future purchases in England — probably of English earthenware. The same author observes that other criti-

**Op. cit.*

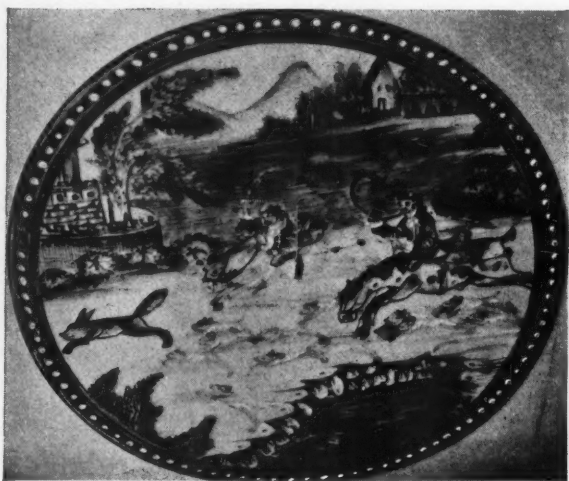


Fig. 10 — DETAILS FROM PUNCH BOWL (late eighteenth century)

Besides these interesting depictions of a harried fox, the bowl is decorated with medallion portraits.
From the collection of Mrs. W. Murray Crane

cisms were many, and that the shapes and sizes of porcelain utensils were carefully stipulated, with a view to keeping down packing costs. Hence it seems fair to conclude that, when he made a close bargain with his European principals, the Chinese agent gave in return no more than he was paid for, and that he seldom received a remuneration that justified employment of the most skillful workers or the finest materials obtainable.

Examples in the wide category of genre might be multi-

plied indefinitely. The popular literature of the day, including the tales of Boccaccio (*Fig. 17*), added its quota of subjects to the Chinese artist's catalogue, just as some years later it suggested themes for the engravers of transfers in England and in France.*

The personal taste of a merchant or sea captain, again, might dictate the nature of the design on porcelain of his special ordering, as in the curious armorial teapot of

*See *ANTIQUES*, Vol. XI, pp. 210-211.



Fig. 11 — EUROPEAN-MARKET TEAPOT, CUP, AND SAUCER (late eighteenth century)

Representing a hunting scene.

From the collection of Edward A. Crowninshield



Fig. 12 — ENGLISH-MARKET MINIATURE TEA SET (late eighteenth or early nineteenth century)
A partial set decorated with a scene taken from a Bartolozzi print.
From the collection of Miss Mabel Cboate

Figure 18, which shows the owner's house in elevation, but the terrace, entrance path, and shrubbery in flat plan. Sometimes the designs are wrought in full color; sometimes, again, in painstaking emulation of the technique of the European engravers on metal. Sometimes the workmanship is exquisite; sometimes it is relatively coarse and ungainly. But, whatever its failures in the essentials of draftsmanship, it is always interesting, always decorative. And examples are fairly plentiful. Those who like fine old porcelain for actual use may still find cups and saucers, full tea sets, and series of plates in pictorial designs, often at prices which betray an unaccountable lack of appreciation for one of the most intriguing types of porcelain ever produced.

As for the collector of single specimens, he will discover at his disposal a sufficient range of subjects and styles to

maintain his interest for an almost indefinite period. First-rate items are occasionally to be encountered in the American market, still more frequently in London, and most frequently of all in Holland. Indeed, the supply still available in the cities of the latter country suggests the likelihood that, during the eighteenth century, Chinese pictorial porcelains were made chiefly at the behest of Dutch merchants for primary shipment to Dutch ports, whence, in the course of time, many pieces have filtered through various trade channels into France, England, and America.* This state-

* Denmark and Sweden were likewise heavy users of Chinese porcelain bearing European designs. De Vries cites complaints of the Dutch East India representatives concerning the advantageous terms given by the Chinese to Scandinavian merchants. Hannover, in Volume II of his *Pottery and Porcelain*, mentions several valuable services commemorating important events in Danish and Swedish history. Examples of these are in the museums of Copenhagen and Stockholm.



Fig. 13 — TEAPOT FROM SET ABOVE
Shown for purposes of comparison with the accompanying print, which its decorative scene closely follows.



Fig. 14 — PLAYING AT MARBLES
A mezzotint by Bartolozzi, after a painting by William Hamilton.
From the collection of Miss Mabel Cboate



Figs. 15 and 16 — EUROPEAN-MARKET TOILET BOX AND LID (late eighteenth century)
Marbled sides in grays and red. Lid in full color.
Author's collection

ment, however, should be viewed only as a general surmise; though, besides the evidence already cited, it finds support in the widespread Dutch fondness for pictorial ceramics of all kinds and in our very full knowledge of the organized efforts of the Dutch East India Company to keep Chinese artists supplied with interesting designs. Post-Revolutionary American taste appears to have inclined largely to ship decorations and to pseudo-heraldic designs. As we shall later observe, when ex-

Fig. 17 (right) — DUTCH-MARKET
PLATE (mid-eighteenth century)
Illustration from Boccaccio.



tended pictures appear on American-market porcelain from the Orient, they usually take the forms of landscapes or urban views. Yet, after all, no great importance attaches to the question of the specific auspices under which the Chinese produced their porcelains. Let it suffice that we be able to identify this Oriental craftsmanship and appreciate its attributes of excellence.

(To be continued)

Fig. 18 (below) — DUTCH-MARKET
TEAPOT (eighteenth century)
Depicting a mansion with its gardens,
partly in elevation, partly in plan.
From the collection of Edward A.
Crownsfield



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Fig. 1 — REVERSED SERPENTINE-FRONT DESK

Of solid, figured mahogany with claw-and-ball feet. Made and labeled, in 1795, by Abner Toppan of Newburyport, Massachusetts. The hardware is original.

Abner Toppan, Cabinetmaker

By DEXTER EDWIN SPALDING

A TOPPAN DESK

A MAHOGANY desk branded with its maker's label, together with a bill of sale receipted by Abner Toppan, introduces a hitherto unknown New England cabinetmaker, and furnishes the key with which to open the door of an old Newburyport workshop.

The Tappan, or Toppan, family are descendants of Abraham Toppan, who settled in Newbury, Massachusetts, in 1637. Abner, the son of Edward Toppan, was born April 7, 1764, and died December 31, 1836. He was the eleventh of twelve children. The family genealogy briefly states that

he was a cabinetmaker, who followed his trade in Newburyport, and adds that examples of his furniture are still to be found in the homes of certain old families in and about that locality. The quality of such of his furniture as we have examined would certainly indicate that Toppan was a craftsman of considerable ability, and a prominent man in local woodworking circles.

The bill of sale for the desk (*Fig. 3*), dated 1795, offers valuable evidence that furniture embodying the claw-and-ball foot design continued in popular favor until the end of the eighteenth century.* It is particularly interesting in this case to note the use of inlaid satinwood sunbursts in

* Cf. Forster chest of drawers in *ANTIQUES* for June, 1925, Vol. VII, p. 316.

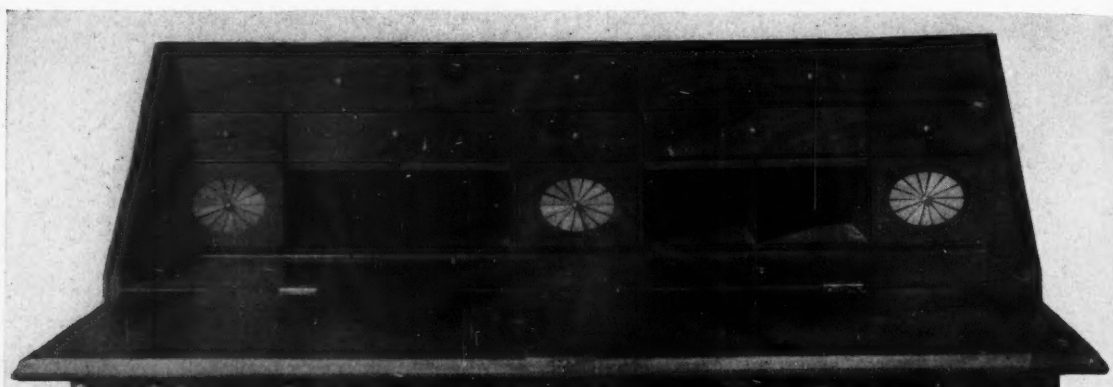


Fig. 2 — DETAIL OF THE DESK OF FIGURE 1

A straight-front cabinet with a centre drawer inlaid with an oval sunburst of satinwood seems typical of this cabinetmaker. The use of three drawers with sunbursts, as in this instance, is exceptional.

connection with the earlier solid mahogany type of construction. By the year 1795, satinwood inlay had become very much the vogue in Newburyport, but its association with Chippendale design of the period 1765-1775 may be considered a bit out of the ordinary. The employment in the bill of sale of the term "swell front" in place of the now more familiar "serpentine," has been noted before in a few instances.

A glance at the receipt is sufficient to show that the desk under discussion was billed to William and paid for by Michael Little — and thereby hangs a tale. William Little, born in Newburyport, in 1763, followed the sea for a livelihood. In fact, at the time of which we write, he was Captain of the ship *American Eagle*. It may have been his intention to marry, when he ordered a desk, and possibly other furniture, from Abner Toppan; but he was killed, October 28, 1795, by a mutinous crew, who were subsequently tried and executed for their crime. The desk, accordingly, was paid for by Michael, probably acting as executor for the estate of his younger brother. Michael Little was, at one time, attaché of the American Embassy in Paris under Jefferson, and afterwards a Customs House official in Newburyport. At his death, in 1831, the desk was willed to a branch of the Little family, in whose possession it remained for upwards of a hundred years.

A TOPPAN SIDEBOARD

An extremely interesting butler's sideboard (Fig. 4) from the Toppan workshop is of figured, crotch mahogany veneer, profusely inlaid with bird's-eye maple and satinwood. This piece, which was made about the same time as the desk, exhibits certain peculiarities of design, but presents, nevertheless, the general characteristics of Newburyport furniture of the late eighteenth century. Its most striking feature is a marble top, not uncommon in English and Continental European furniture, but seldom found in connection with American pieces of this period. This top consists of two slabs of gray marble framed in mahogany. A shaped bracket at the back was apparently designed to hold candlesticks, or even decanters.

In the centre of the case are two pairs of cupboards, the lower pair with fan-topped doors. Concealed by the doors of the upper pair is a double row of drawers and pigeonholes. Flanking the cupboards appear four deep, narrow drawers, the lower ones designed, as usual, for bottles. The upper cupboard doors, veneered with crotch mahogany, with inlaid panels of bird's-eye maple framed in black and white purfling, are edged with an incised wavy line cut quite through the veneer, a feature we have never before encountered in American furniture. The lower cupboard

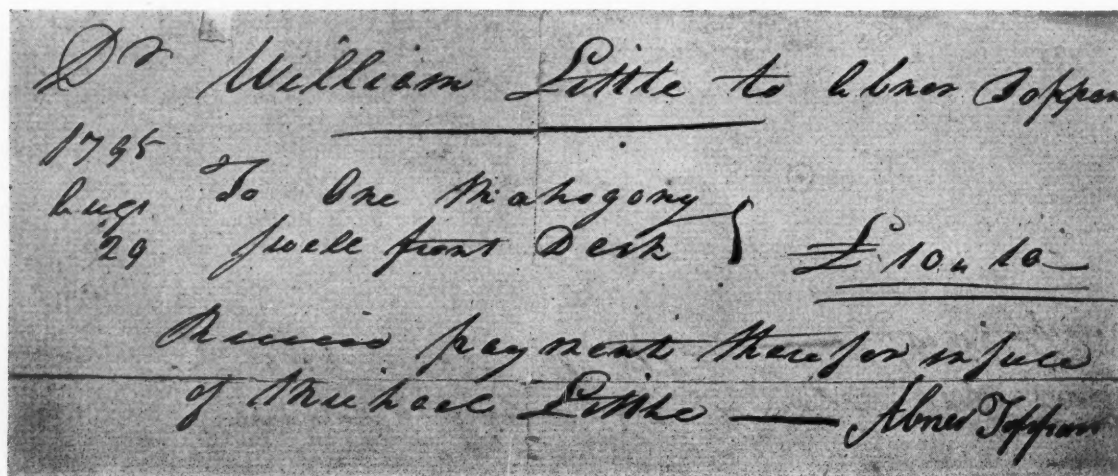


Fig. 3 — ABNER TOPPAN'S BILL FOR WILLIAM LITTLE'S DESK

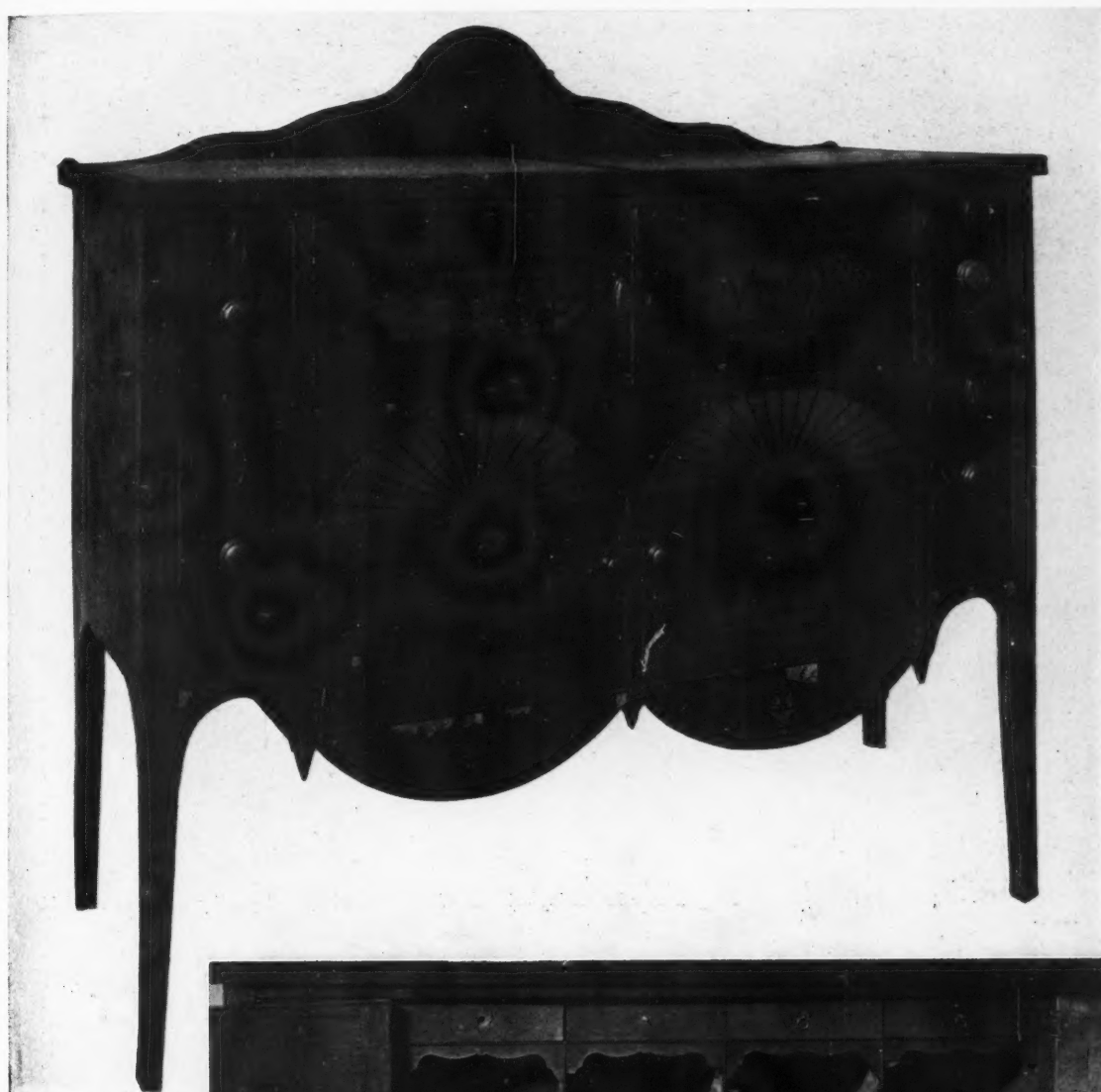


Fig. 4—SIDEBOARD BY ABNER TOPPAN (c. 1800)

A most unusual specimen, specially designed to serve as a drinking board and repository for various stores and utensils. Veneered in mahogany, satinwood, and maple. The top is of marble framed in mahogany.



Fig. 5—DETAIL OF SIDEBOARD AND LABEL

The lower drawers of this cabinet were evidently intended to be more or less secret and perhaps to serve as repositories for silver. One of them bears the mark shown in the lowest illustration.

doors carry inlaid panels of bird's-eye maple banded with purfling, and surmounted by two large fans of stainwood. The lower case line is accented by sweeping curves, the major ones complementing the fans of the lower pair of

cupboard doors. The centre of each curve is inset with marquetry in a conventional vase and flower design. The piece stands on four tapering, slightly splayed, square legs.

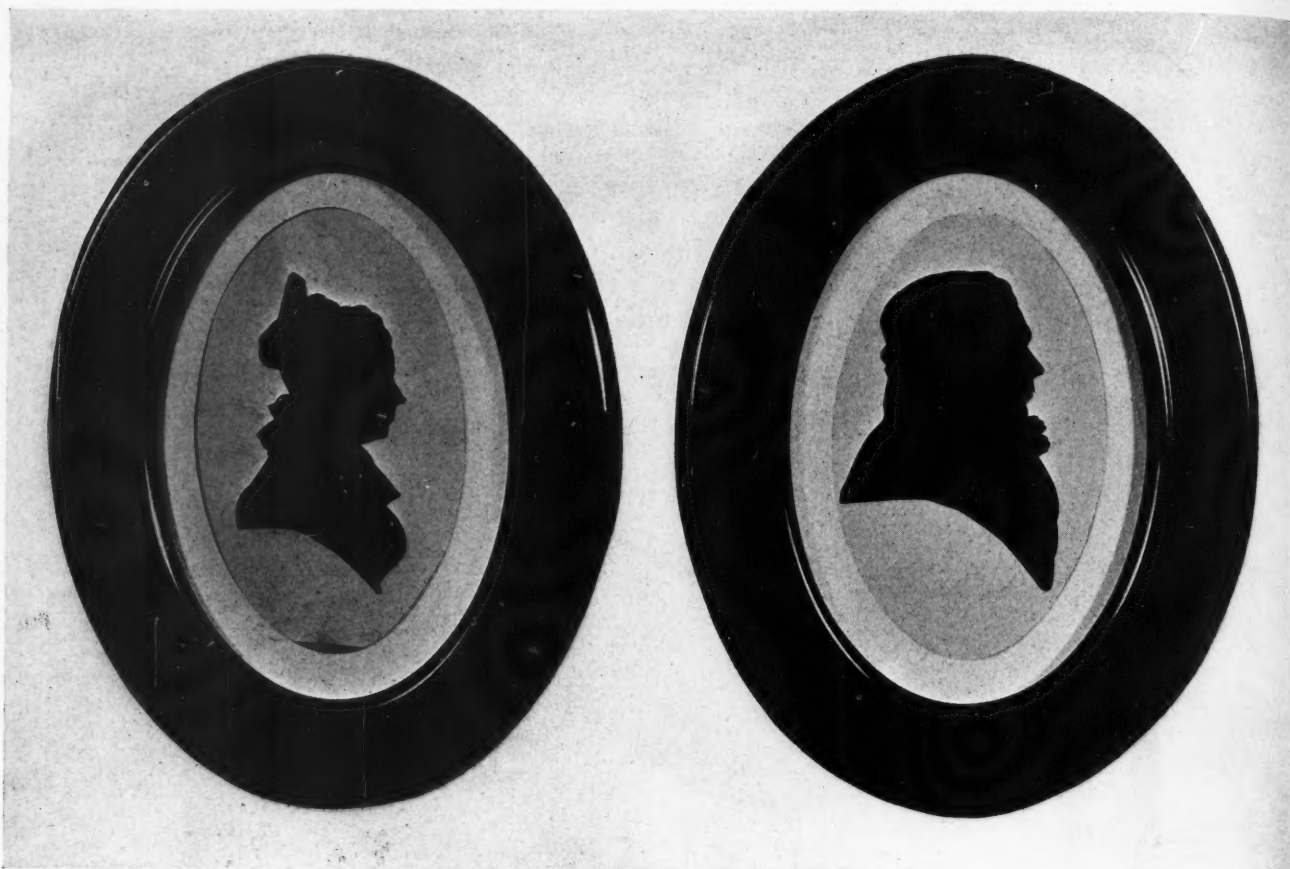


Fig. 1 — JOHN DOGGETT, SR., AND HIS WIFE, BY WILLIAM J. HUBARD

These silhouettes and the oil portrait of the younger Doggett offer interesting evidence of the intimacies developed by Hubard during his five months' sojourn in Boston.

Master Hubard, Profilist and Painter*

By MABEL M. SWAN

AMONG the names of the foreign profilists who sought fame and modest fortune in the United States during the early nineteenth century, that of Edouart is the most widely known, that of St. Memin, the most distinguished. St. Memin's reputation is secure for all time. Concerning Edouart I should hesitate to offer such positive prophecy. To be sure, nothing can ever detract from the historical value of the profiles which he has left to us; or from their worth as evidence of the artist's skill and industry. Nevertheless, I am inclined to believe that, little by little, Master Hubard is winning a place in the affections of American collectors such as Edouart never possessed, and that, furthermore, the Infant Phenomenon is coming to be recognized as far the more gifted of the two.

All that has hitherto been known of Master Hubard will be found adequately and entertainingly set forth in Alice Van Leer Carrick's remarkable recent book *Shades of Our Ancestors*. But that there are numerous lacunæ in the narrative, the author frankly confesses. Some of these it is now my very good fortune to be able to fill, largely through

* With exception of the portrait of Vice-President Calhoun, illustrations are by courtesy of Miss Isabel C. French.

my discovery, among the archives of the Massachusetts Historical Society, of that rarest of rare pamphlets, the *Catalogue of Subjects Contained in the Hubard Gallery*; with a little *Memoir of Master Hubard*.

This catalogue is mentioned in two of the Hubard advertisements which Mrs. Carrick quotes from the *Columbian Centinel* of Boston, in one instance, with her surmise that the work probably contained a key to the *Papyrotomia*, the grandiloquent term applied to Hubard's traveling exhibit of cuttings. To the accuracy of this surmise the list at the end of these notes bears sufficient witness. It should be read in conjunction with the *Lines Addressed to Master Hubard on Visiting His Gallery of Cuttings*, quoted on page 90 of *Shades of Our Ancestors*; for evidently the poet's rhapsodic reminiscence was at all points sustained by reference to the entirely prosaic catalogue.

But quite as important as the titles in this catalogue is the accompanying memoir of Master Hubard, written by Mr. Northouse, Editor of the *London Magazine* and of the *Glasgow Free Press*. The copy now in possession of the Massachusetts Historical Society was published in New York, in 1825, and is indicated as a *second edition*.

Mrs. Carrick observes that, if Hubard were but seven-



Fig. 2 — JOHN DOGGETT, JR., BY WILLIAM J. HUBARD

Two fine standing profiles, the one at the left inscribed by the artist: *John Doggett, Junior, by Hubbard.*

teen years old when, in 1824, he came to this country,* he could have been working at his profession for but five years, at the most, in Great Britain. This may be so; but that the boy's talent had far earlier displayed itself we learn from his memoir. After recalling that Benjamin West gave evidence of remarkable powers at the age of seven, Hubbard's biographer states that his particular hero was of "nearly the same age" when he first began cutting portraits, not as a commercial venture, but as a result of enforced attendance at the village church. One day his parents were overjoyed to perceive the child's close attention to the service. Such evidence of early piety seemed to point to a clerical career for their offspring. Their subsequent horror at discovering young William cutting excellent paper likenesses of the minister and the precentor may be better imagined than described.

When he was thirteen, Hubbard attracted the attention of the Duchess of Kent, who, with her family, was staying at Townly House, the seat of Lady Townly, at Ramsgate.

Here he cut portraits of the whole establishment of the gracious Duchess — whose attentions furnished him the best possible introduction to society — of Prince Charles, Princess Feodor, and the little Princess "Victorine," future Queen of England. Her Royal Highness the Duchess carefully preserved one of his cuttings, a swan in bulrushes, and expressed the wish that he might spend the winter, his first in the public eye, in the vicinity of Kensington Palace.

As suitable accommodations could not be found, Hubbard went to Cambridge, at what proved to be a most opportune time, when a strongly contested election had collected many distinguished political characters within the academic town. His extreme youth and unusual talent drew forth much admiration among the crowds that attended his exhibition. Later, in his New York Gallery, one of the cuttings shown was of Oxford University with "Oxonian students and gownsmen, in the university dresses with other figures walking in the street."

His gallery of cuttings was also held in Dublin, Manchester, and Liverpool. In the course of these shows, he met some residents of New York, whose interest may have encouraged Mr. Smith, his energetic business manager,

* According to the *Boston News Letter and City Record* for April 8, 1826, Master Hubbard was born at Whitechurch in Shropshire, England, in 1809. He was the grandson of the German sculptor Reinhardt, one of whose works, *The Shipwreck*, is in Westminster Abbey.

and also the owner of the gallery, to cross the ocean with his infant prodigy.

Master Hubbard landed in New York "shortly after the arrival of Lafayette," which was in August, 1824. The Gallery was held at 208 Broadway and was open from 12 until 2, and 7 until 9 o'clock in the evening. The terms of admission to the show, according to the Catalogue and Memoir, were:

50 cents which entitles the Visitor to see the Exhibition and obtain a correct Likeness in Bust cut by Master Hubbard who without the least aid from Drawing Machine or any kind of outline but merely by a glance at the Profile and with a pair of Common Scissors instantly produces a Striking and Spirited Likeness.

The resourceful Mr. Smith placed mirrors in the Gallery, and visitors were advised to compare their profiles with those cut by Master Hubbard. If the portraits proved to be incorrect, they could be returned immediately and replaced by others.

Although Mr. Smith's advertising campaign did not reach the heights subsequently attained in boosting the Boston gallery, nevertheless the New York show "comfortably Heated and Brilliantly lighted" was well patronized, and became a "fashionable Evening Promenade." In fact, there was such a demand for portraits that it became necessary to advertise:

Those who wish for Whole Length Figures or their Likenesses Highly Finished in Bronze are advised to call in the morning for applicants for Likenesses are so numerous that only the Bust can be taken.

An ingenious method was employed for enlarging the collection exhibited in the Gallery: two likenesses were cut at the same time. One was included in the price of admission; the other could be purchased for one shilling. If not purchased, it went to swell the collection of the Gallery.

After the first sitting, two shillings was the price of the next portrait, or three shillings for two. Full length figures were cut for twelve shillings, including the admission, and children for ten shillings. The charges for bronzing were:

Bronzing Bust in	Half Bronze.....	\$.50
	Bronze.....	1.00
	Highly Finished.....	2.00
Whole Length	Half Bronze.....	1.25
	Bronze.....	2.00
	Highly Finished.....	4.00

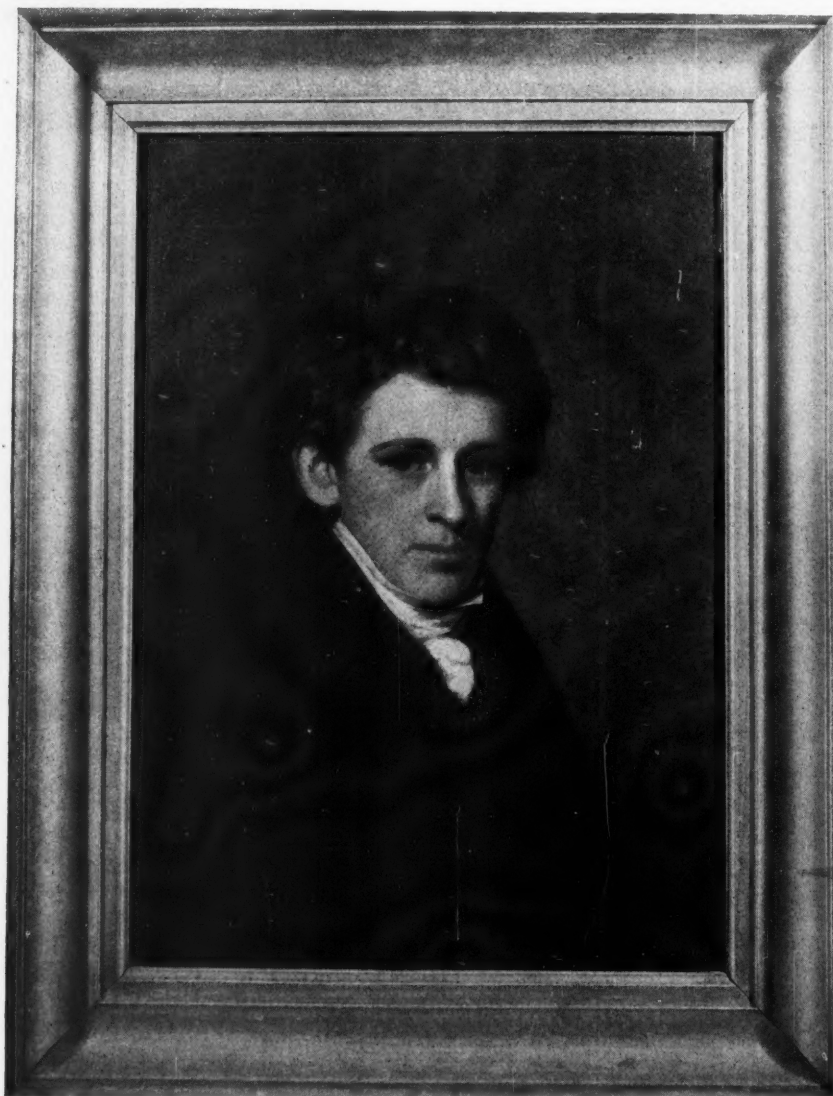


Fig. 3 — JOHN DOGGETT, JR., BY WILLIAM J. HUBARD

Painted during the artist's visit to Boston, as a silhouettist. According to family tradition, the portrait was executed under the tutelage of Gilbert Stuart. The frame was made by the younger Doggett, himself. On wood. Size: 20 by 28 inches.

A difference of one third was allowed for children whose portraits were finished in either of the last two styles.

The following notice of the close of the New York Gallery appeared in the *New York American*, October 14, 1825:

The Hubbard Gallery will positively close on Tuesday night (Oct. 18) in New York at 10 o'clock. Attendance at Washington Hall from 10 till 1, from 4 till 5, and from 7 till 10.

From New York, as we know, the Hubbard Gallery moved to Boston, where the enterprising Mr. Smith launched an extensive campaign of publicity. To the allurements of the Panharmonicon, mentioned by Mrs. Carrick, he added others, offering a prize for the best poem descriptive of the Gallery, and promising opportunity to inspect the "Head of the New Zealand Chief Ohibo, preserved in

a manner unknown to civilized nations."

Whether such side-show methods irritated young Hubbard, or whether he was worked so hard by Smith that his nerves became slightly frayed, we have no means of knowing. But signs of friction between artist and manager obtrude here and there through the lines of the Boston publicity. Mrs. Carrick cites Smith's advertisement that he has procured a substitute prodigy for those who do

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not wish to sit for Master Hubard. Again, the *Columbian Centinel* for March 8, 1826, contains a tart correction of a previous statement that Master Hubard had contributed \$63 for the New Brunswick sufferers. Signed, no doubt, by Mr. Smith under the *nom de plume* of *Justice*, the missive reads:

The donation was made by Mr. Smith, the Manager of the Gallery, and not by Master Hubard. Such is the splendor of the exhibition and such the liberality and gentlemanly deportment of the Manager it is hoped that all our citizens will pay him their respects and listen to the delightful concerts of the Panharmonicon previous to his departure. *Justice*.

It is quite possible that the rift between Smith and Hubard was due to the young man's growing interest in oil painting and a concurrent waning of zeal for silhouette cutting. Certain it is that, in some manner, Hubard came into close contact with the Roxbury group of artists and artisans, and that he became an intimate of John Doggett's family, and a friend and pupil of Gilbert Stuart.* His full length profile of John Doggett has already been reproduced in *ANTIQUES*.† In addition, he cut bust portraits of both Doggett and his wife (*Fig. 1*) and two fine full lengths of John Doggett, Jr. (*Fig. 2*). On one of the latter, apparently in evidence of special friendliness, he affixed his signature in place of his usual stamp. The profile itself is one of Hubard's best.

Still more significant of his relations with the Doggett

family is the oil painting of young John, which he executed, so family tradition asserts, not only under Stuart's eye, but in the great painter's very studio (*Fig. 3*). Unfortunately, Hubard failed to sign this picture, yet its authorship seems beyond question. To see this appealing likeness is instantly to understand why Hubard was becoming impatient of cutting paper profiles amid the din of a panharmonicon and the musty aroma of pickled monstrosities from cannibal islands. He had tasted the true waters of the

Pierian spring, and henceforth his thirst was not to be quenched by lesser draughts.

In Philadelphia, whither he moved from Boston, he sought and obtained the advice of Sully. Later he settled, for a time at least, as a portrait painter in Baltimore. His name appears, from time to time, as a contributor to exhibitions at the Philadelphia Academy. He painted a portrait of Vice-President John C. Calhoun, which is now owned by the Corcoran Gallery of Art in Washington (*Fig. 4*). This and the portrait of the younger Doggett display qualities of eye and hand on the part of Hubard which would seem to justify a far higher reputation as a painter than either his time or ours has accorded him.

In the following list of portraits and cuttings shown in the New York Gallery, the names of the towns where

they were cut were indicated at the bottom of each figure, and a note called attention to the fact that the unnumbered frames contained cuttings of eccentric and well-known characters, taken from life in various parts of Great Britain and Ireland.

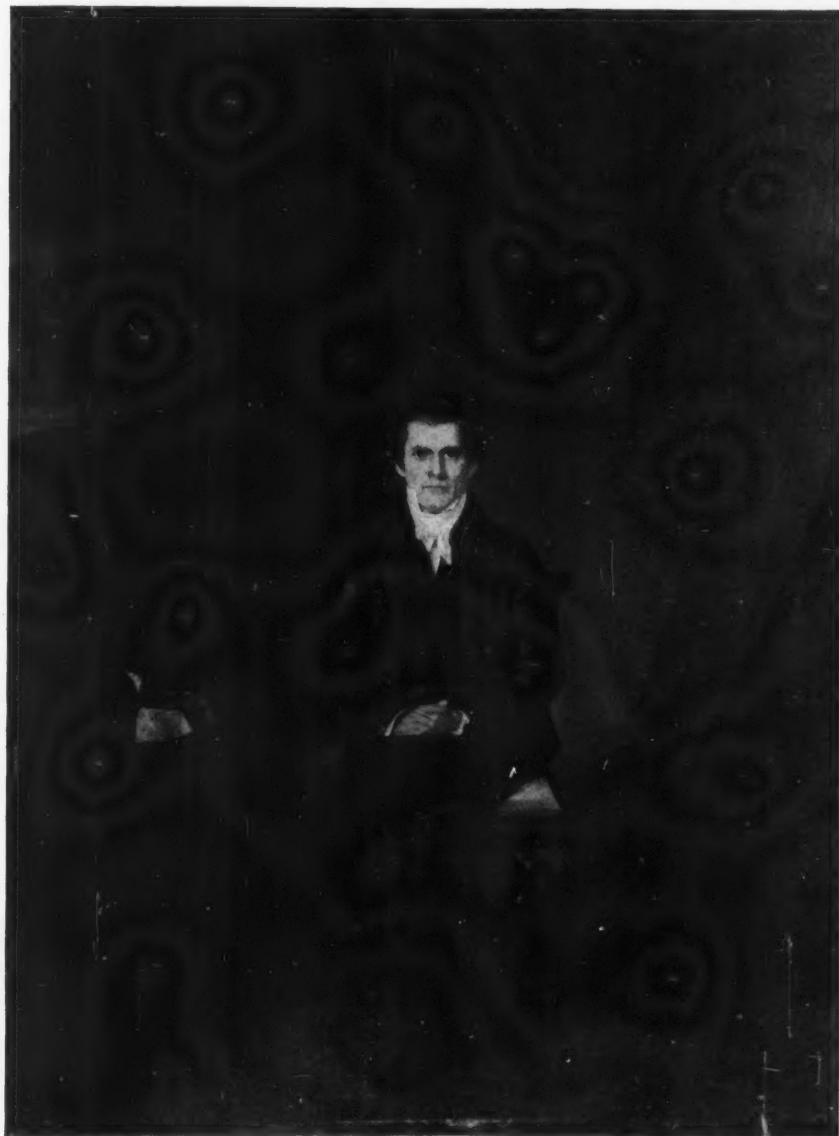


Fig. 4 — JOHN C. CALHOUN, BY WILLIAM J. HUBARD

Not improbably painted during the 1830's. Hubard is said to have maintained a preference for portraits in small scale. For this, no doubt, his long years of silhouette cutting were responsible. On wood panel. Size: $14\frac{1}{2}$ by $19\frac{3}{4}$ inches.

From the permanent collection of the Corcoran Gallery of Art, Washington, D. C.

*On this latter point, see the *Boston News Letter*, April 18, 1826.

†Cf. *ANTIQUES*, Vol. XV, p. 196. This silhouette of John Doggett, Sr., is likewise signed.

HUBARD'S GALLERY OF SILHOUETTES

From his Catalogue and Memoir published in New York in 1825

1. Portrait — Gentleman Driving
2. Lady in Bronze
3. Lady Standing at Her Harp
4. Barouche and Four
5. Catholic Chapel at Glasgow
6. Battlepiece, Composition
7. Portrait — Trees cut in gold paper: from nature
8. Regent Street from Piccadilly, London. Fashionables promenading. Stagecoach with inside and outside passengers
9. Northeast end of Westminster Abbey
10. The Silver Palette presented to Master Hubard in Glasgow
11. Nelson's Monument from the Calton Hill, Edinburgh
12. An equestrian statue of Napoleon from an esteemed model
13. Portrait — Lord Castlereagh, horse and servant
14. A humorous representation of an English donkey race
15. A storm composition
16. Perspective view of the High Street Oxford with its colleges and steeples; Oxonian students and gowmsmen, in the university dresses with other figures walking in the street
17. Portraits — Family group taken in New York
18. Portrait — Lady Seated at her Harp
19. Sergeant at Artillery
- 20, 21, 22. Portrait — Earl and Countess Beftive and family, Dublin
23. Portrait — A Tree
24. The famous equestrian statue of King William, from College Green, Dublin; the decoration of which has been so great a means of promoting the discord which exists between the Orange and Ribbon parties.
25. Mons. Jacques, the French giant. In the same frame is Miss Crachami, the Sicilian dwarf, who recently died in London. She was in her tenth year, measured seventeen inches in height and weighed only three pounds.
26. Portrait — W. Bewick, Esq. Historical painter, London
27. Portraits — English Boxers
28. Family Group
29. Young Lady and Fawn
30. Children and Dog
31. Portrait — Gentleman reading, lounging on two chairs
32. A Pointer
- 33, 34. A Pair of Greyhounds
35. Portrait — Esquimeaux Dog taken to England by Captain Perry
36. Marmaluke
37. A Miniature of George the Third on Horseback
38. Portrait — Major Stephens the American dwarf
39. Child Playing with a Dog
40. Lady Seated
41. Princess Victorine, daughter of the late Duke of Kent
42. Epsom Races; containing upwards of 200 miniature figures of equestrian and pedestrian groups going to the races. Beginning on your left hand and passing to the right the principal groups and figures in this piece range as follows: 1. A knowing one in a curricule, followed by a servant on horseback. 2. Two Men, apparently in a state of intoxication, followed by a little pickpocket habited as a chimney sweeper. 3. A Wagon with company: the horses, admired for the difference of their positions and their seeming unwillingness to an equal division of labor. Dog in the foreground. 4. Horse and Rider coming suddenly to the ground. 5. Carriage and Four; leaders frightened by the kicking of a horse. 6. A Blind Man and Dog. 7. A Group of Strollers with a bear, monkey, etc. 8. A Swell, riding at ease. 9. A Mendicant on crutches. 10. An Open Landau at speed. 11. A Boy with a monkey taking off his hat. 12. Alarm occasioned by a tit's having dismounted his rider. Among the remaining figures which are too numerous to be particularized are several racers which are universally admired for their extreme delicacy, symmetry, and spirit.
43. Horse Feeding
44. Angling, extremely delicate
45. Blind Man in a Storm
46. Bust of Dr. Franklin
47. Lord Byron
48. Manners Sutton, Archbishop of Canterbury
49. Professor Leslie of Edinburgh
50. T. W. Coke, Esq., the celebrated agriculturist
51. Dalton, Esq., Manchester
52. Thurtell, the murderer of Weare
- 53, 54, 55, 56. Busts in Bronze
57. Bust, Rev. Robert Newton of Manchester
58. Rev. Leigh Richmond author of The Dairyman's Daughter, etc.
59. Duke of York
60. George the Fourth
- 61, 62, 63. Busts in Bronze
64. Bust of a Lady, with headdress and drapery delineated entirely with scissors
66. Bust — Madame Catal
67. Charles Young, Esq., of the Theatre Royal
68. Covent Garden. Tree Cut in Gold Paper
- 69, 70, 71, 72. Flowers and Plants from Nature
73. Busts — Duchess of Kent, Prince Charles, Princess Feodor, Princess Victorine
74. 1. Fox, 2. Pitt, 3. Nelson, 4. Baron Wood, 5. Judge Bailey, 6. Dr. Clarke, the Russian traveller
75. Marquis Cornwallis and Family
76. Bathers
77. The Venus de Medici
78. Michael and the Fallen Angel
79. Bacchus
80. Clapping Faun
81. Boxers
82. Gentleman Sitting at Ease smoking
- 83, 84. Portraits — In Bronze
85. Portrait — Donald McKay, present piper to the Glasgow Gaelic Club, late piper to the 42nd Highland regiment
86. Portrait — An Irish character taken in Dublin. This and No. 90 are esteemed among the artist's best productions.
87. Nelson's Monument at Liverpool
88. General LaFayette, taken on the morning of his departure from N. York.
89. Wreaths of vine and laurel, containing the ensigns of America and France, and the emblems of war with a miniature equestrian portrait of LaFayette in the center. Fame is crowning the hero.
90. Portrait — An Irish Character
91. Napoleon
92. George the Third on Windsor Terrace
93. Prince Charles and Princess Feodor
94. Herbert Marsh, Bishop of Peterborough
95. Portrait — John Wesley
96. The Rev. Adam Clarke, considered the only correct likeness that has been taken of the eminent commentator.
97. The Rev. Robert Newton
98. The Rev. Valentine Ward
99. D. F. Walker, Esq., lecturer on Astronomy, son of the eminently scientific Adam Walker, inventor of the Revolving Lights, the Eidouranion, or transparent Orrery, and that exquisite musical instrument called the Celestina.
100. David Bridges, Esq., Edinburgh
101. A Gentleman
102. Portraits — A scene in Dublin. An Ass for sale
103. O Yes! O Yes! This Is to Give Notice. A lame town crier
- 104, 105. Duck Hunting and Shooting
106. Greyhound and Fox
107. A Brisk Trot
- 108, 109, 110. Sporting Pieces
111. Poet Wooing the Muses
112. The Famous Racer, Hambletonian
113. Portrait — An Officer in Undress
114. A Horse
115. Horse Tied to Rails
116. Toiling the Buck
117. Portrait — Going A Shooting
118. Lady Drawing
119. Caricatures, etc.
120. Portraits — Children Playing
121. Preparing to Mount
122. Dogs Let Loose
123. Pony and Gig
124. Horse and Dog
125. Lady with a Favorite Goat
126. The Celebrated Racer, Smolensko
127. Fencers in Various Attitudes
128. Landscapes
129. Scenes from Dr. Syntax
130. George the Third on Horseback
131. How to Ride Down Hill

Taken from
the Elgin
Marbles

FIFTH AVENUE AT
THIRTY-FOURTH ST.

B. ALTMAN & CO.

MADISON AVE. AT
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TAUNTON, MASS.
PEWTER

The London Letter

By GUY CADOGAN ROTHERY

AS I write, we are looking forward to an important series of sales of arms and armor. The first collection, to be dispersed at Christie's, is that of Herr Carl Claes of Mulhausen. It includes over 200 lots, among which is a rare cap-à-pie suit of fluted armor, in fine condition, a three-quarter suit in bright steel, a demi-suit, and a globose breastplate with laminated tassets, handsomely decorated, with accompanying closed helmet and pair of pauldrons, all of the sixteenth century. The helmets are exceptionally good, there being a Gothic sallet with keel-form crest (with the Nuremberg armorers' guild impress of 1460), a Milanese sallet (c. 1445), and a Burgundian armet of the sixteenth century. On the following day will be sold a small collection belonging to Lord Orford, whose most valuable items are two complete suits of sixteenth-century armor, and a case of hunting implements, including a presentoir with iron pommel boldly chiseled as a griffin's head.

A few days later Sotheby will dispose of the celebrated collection of the late Baron C. A. de Cosson of Florence. This contains only 134 lots, comprising 202 items, mostly early Italian. The gems in this case are the helmets and swords. Among the latter is a magnificent rapier by Claude Savigny (*mid-sixteenth century*), with swept hilt in gilt steel, profusely ornamented with chased silver classical figures in medallions on pommel and guard, and an intricate pattern of chased silver studs and chains; two handsomely decorated rapiers by Federigo Piccinino; and a rare type of Italian fifteenth-century cinquedeia, one of a pair found during the razing of a house at Pesaro. The well illustrated catalogue of this collection gains interest from the very full and instructive descriptions, which were penned by the learned owner. The book is likely, therefore, to become a classic among collectors.

* * *

The exhibition of Fulham pottery collected in the Central Library of that borough, proves fully worthy of the effort. Most of the pieces have been lent by public museums or private collectors. They include examples of the earliest work (1640-1703), including a brown glaze stoneware figure of *Jupiter* (sculpturesque in execution, and thus emphasizing the tradition that Grinling Gibbons worked for John Dwight), a more plastic figure of *Mars* in white glaze, a posset cup, mugs, ale bottles, and cups, such as formed the staple of Dwight's output. One misses the master's celebrated bust of Prince Rupert* (example in the British Museum) and the pathetic figure of his dead child, Lydia Dwight (copy at the Victoria and Albert), but the work shown is representative.

One case is full of typical early Fulham ware (jugs, bottles, tankards, and mugs) decorated in relief, with fine glaze, rich brown above, shading gradually into gray below. This display is followed by a group of eighteenth-century work, and then by the nineteenth-century Bailey period, some of which shows Japanese influence, with raised floral patterns in rich colors. As mentioned last month, Bailey's successor, Cazin, influenced the Martin brothers, and so here we have Wallace Martin's Fulham period figures — *Flower-sellers*, *The Thrower*, *Bench Boy*, and *Wheel Boy*. As a link between the old and the new, comes the exquisite collection of De Morgan Persian lustreware, which brings us to the contemporary work of a bevy of clever women potters, who specialize in figure work.

* * *

Writing about pottery reminds me that the Victoria and Albert Museum has just received a gift of considerable importance — an Elizabethan jug of Wrotham ware type, mounted in silver-gilt bearing the London hall mark for 1547-8. Hitherto the earliest known piece of this Kentish brown and white slipware belonged to 1612. Several examples of silver-gilt mounted Elizabethan jugs

* See *ANTIQUES*, Vol. II, p. 176.



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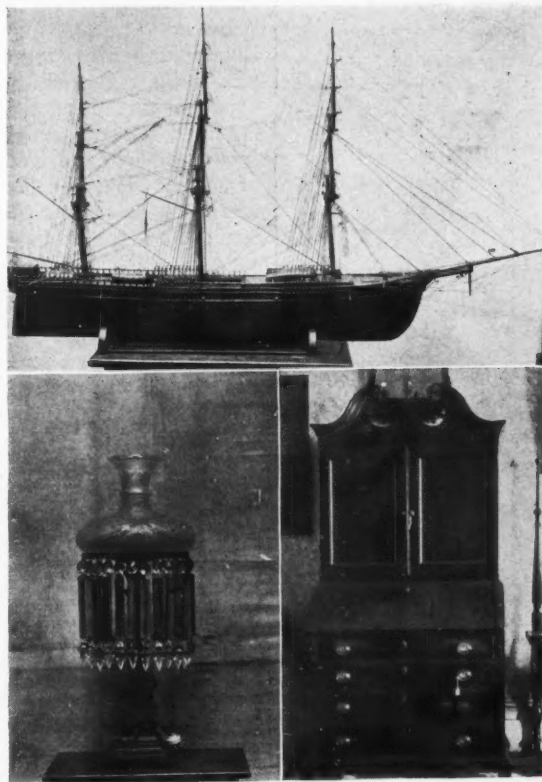
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Field bed in maple with two fluted (not reeded) posts, all original throughout. Has mahogany finish. Price, refinished in natural color, \$375.00.

Swell-front mahogany bureau with paneled bird's-eye drawers, all original piece, finely refinished. Price \$250.00. Colored boy hitching post, good condition. Price \$150.00.

Large banister-back armchair, fine condition, refinished ready for use. Price \$150.00.

Camphorwood chest, large size, very fragrant, perfect condition, refinished. Price \$85.00.

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in tiger and mottled ware were shown at the recent Sassoon exhibition of old silver, but nothing so choice as this museum acquisition.

* * *

This seems to have been a month of discoveries. Apart from the unearthing of neolithic flints (some of rare forms), Samian ware and Roman-Celtic pottery and bronze work (including an eagle's head) in Hampshire, Shropshire, and Kent, some workmen, while digging up a lawn near Norwich, brought to light a hoard of Roman coins, pottery, and fragments of glass. Also the British Museum has acquired a lost English poem, written probably earlier than the reign of Henry IV. Then Hodgson's have just sold at auction a clean copy of Kipling's *Ecchoes: By Two Writers* (Lahore, 1884), in original wrappers, for £365. Yet just before the War this copy was bought from a bookstall for a few pence.

* * *

At one of the recent loan art exhibitions was shown a case full of badges of knightly orders, the more striking among them dating from the earliest years of the Order of the Garter. It was interesting to trace the variations in the garter itself, but more particularly in the large and the lesser George pendants. Now another group is on view at the London Museum, lent by Lord and Lady Esher. This includes a badge of the Order of the Garter which belonged to Prince Charles Edward, the Young Pretender. It consists of a beautiful cameo dating from 1580, but reset in diamonds in 1740. There are, besides, two badges showing developments in the order of the Bath. There are also many commemorative jewels, including one of Charles I, made in 1650. It is of crystal, in the form of a heart surrounded by delicate gold filigree, with a gold medal of the King's head in the centre, and, on the reverse, the Royal Arms. Old badges of knightly orders are necessarily rare, and there are ardent collectors ready to bid for them when they come into the market. War medals and commemorative medals are more numerous, but these, too, prove attractive to many connoisseurs. The Elizabethan series, perhaps the most interesting, are costly treasures. Medals became more numerous under the Commonwealth and Charles II, and then, again, between the reigns of William III and George II. Almost equally interesting, and affording quite as much fun, intermixed with thrills, is the gathering together of local tradesmen's tokens. Of course there is an almost endless variety of these, and, what is more to the point, small or large batches of them are constantly brought to light in the demolition of old houses or the digging up of ancient highways. Nearly every country antique dealer has specimens to offer, some of them giving curious insight into former trade customs.

* * *

More Soviet art treasures are to be put up at auction in Paris between May 19 and June 23. These are to include pictures and specimens of applied art (largely French and German furniture of the eighteenth century) which have been drawn from the Imperial Palaces at Pavlovsk and Gatchina. The pictures include works by Rubens, Rembrandt, Lorenzo Lotto, Luca Giordano, and Titian.

* * *

There will be additional inducements to visit Spain this year, for the Exhibitions both at Seville and Barcelona are, from all accounts, exceedingly interesting. The former is largely given up to Spanish art in all its forms, the old silver and other metalwares, majolica, and needlework being a perfect revelation of ancient craftsmanship, as well as of Gothic and Renaissance work. At Barcelona, art, modern and historic, is also given a large place, while in the reconstructed typical old-world Spanish town will be found antiquarian dealers and booksellers.

* * *

The loan exhibition of old English, Irish, and Scottish silver, organized by Lord de Walden, on behalf of the Queen Charlotte Hospital, Marylebone Road, London, contains many rare things, both large and small, which will make the handsome, fully detailed catalogue, a useful work of reference.

EVERY line of this noble old secretaire bespeaks its New England origin. A sober and solid piece it is, and yet something of the gay spirit of Rococo prevails in the scrolled panels of its doors, and there is unwonted elegance in the fluted pilasters that frame them on either side.

The serpentine curves of the lower drawers are skilfully modulated into an unusual block treatment in the upper member, so as to allow free play for the slant lid of the desk proper.

Features such as these in a piece of undoubted age and authenticity convey, always, that atmosphere of special importance which makes for desirability. Whatever the Rosenbach Galleries add to their antique collections is quite sure to be similarly distinguished.

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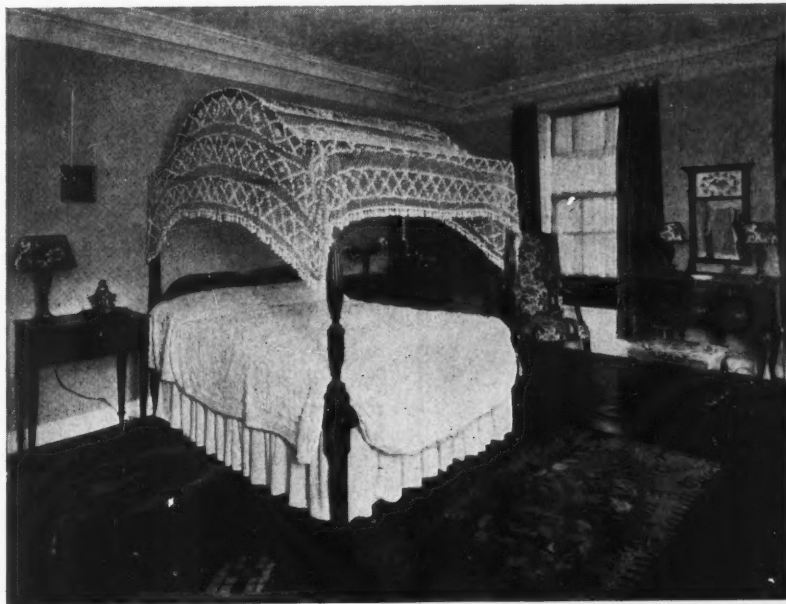
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Shop Talk

By BONDOME

THE great event of May was, of course, the sale of the Reifsnyder collection at the American Art Galleries, which occupied the entire week from April 20 to 27. In view of the nation-wide interest which this sale has aroused, it seems best to omit consideration of most other matters and to devote nearly all of my allotted space to a list of representative prices. Furthermore, for the present at least, I shall have nothing to say about Mr. Reifsnyder's rugs, paintings, and porcelains, other than to remark that the paintings, for the most part, represented a taste in art which today finds few followers; that the rugs were some of them excellent; and that the porcelains were well above the average of a somewhat miscellaneous assortment. These three sections brought a total of \$66,524, which was probably as much as could be expected. The books and prints, too, I must dismiss with a word. Suffice it to say that the rare works of the old English cabinetmakers established high prices and that the magic of Mr. Reifsnyder's name elicited rather surprising bids even for long despised mid-nineteenth-century steel engravings.

* * *

Quite naturally, however, public attention was centred upon the furniture. It was a matter of common knowledge that Mr. Reifsnyder had owned several of the rarest known Philadelphia chairs, a superb Philadelphia highboy, an exceptional secretary, and a distinguished high chest, besides numerous other choice specimens. In consequence, the public assumed that everything which had been associated with these pieces must be endowed with a special aura of preciousness. Hence a good many quite ordinary things, such as simple painted chairs, brought prices quite disproportionate to their value. For the rest, according to Doctor S. W. Woodhouse, Jr., who probably knew the Reifsnyder collection as well as any living person, "standard good objects brought about the average fair retail price, though occasionally something dropped out at a rather low figure."

When it came to the finest and rarest items, in most instances the lid blew off completely and bids mounted to hitherto unheard of heights. Doctor Woodhouse, however, feels that the Duffield clock, Number 667 — the finest Philadelphia clock of his knowledge — was undervalued at \$4,200. It was likewise expected that the walnut day bed, Number 672, would bring more than it did. Though this piece was listed in the catalogue as unique, it is to be observed that a rather better specimen of similar type was published in *ANTIQUES* for April, 1925.*

The famous "sample chairs" in Mr. Reifsnyder's collection, which were discussed by Doctor Woodhouse in *ANTIQUES* for May, 1927,† brought record prices: the great armchair, Number 674, \$33,000; side chair Number 675, \$15,000; and side chair Number 676, \$9,500. The two more expensive of these three pieces went to the Pennsylvania Museum. Just why chair Number 682 should have brought \$5,600 under the Reifsnyder ægis, when its mate realized but \$1,850 at the Palmer sale, is beyond guessing.

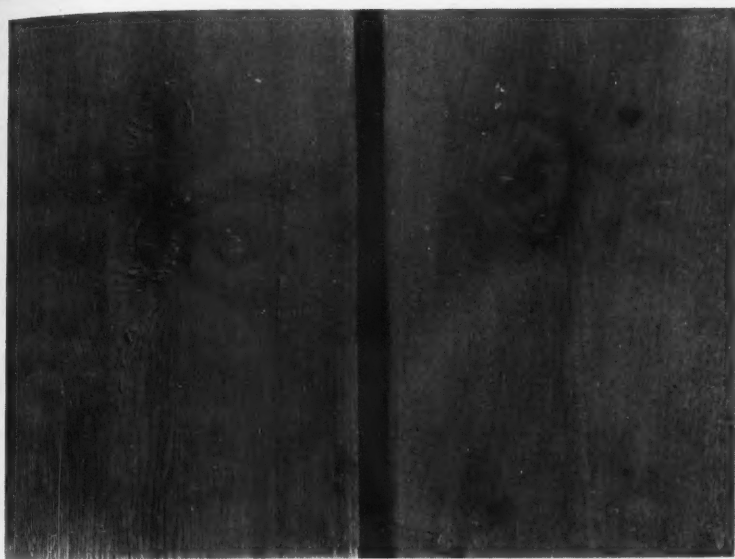
The great highboy, Number 696, brought the record price of the sale, at \$44,000. As Doctor Woodhouse sagely remarks, if the piece was worth that amount, the very exquisite secretary, Number 698, was cheap at \$3,700. I fully agree with him. Chair Number 709, which Doctor Woodhouse views as the finest Philadelphia-made model, brought \$4,600, whereas a more ornate, but far less chastely designed specimen, Number 688, was valued by its purchaser at \$8,300.

* * *

I have been asked to list the prices paid for all of the seven hundred and more items in the sale. Little would be gained by such a space-killing procedure. Prices, without exact knowledge of what they stand for, are rather empty news. Nevertheless, I have

* See *ANTIQUES*, Vol. VII, p. 191.

† See *ANTIQUES*, Vol. XI, p. 366.



AT THE LEFT: SPECIMEN OF KNOTTED EARLY OAK, SPECIALLY SAWED IN THE OLD ENGLISH MANNER TO GIVE AN INTERESTING DIVERSITY OF VERTICAL GRAIN.

AT THE RIGHT: SPECIMEN OF EARLY AMERICAN KNOTTED PINE, IN WHICH THE CLEAR ELEMENT PREDOMINATES. BOTH SPECIMENS ARE FROM DAVENPORT-BROWN COMPANY'S SPECIAL RESERVES OF ANTIQUE LUMBER.

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It would be worth your while to pay a visit to The House of Florian Papp to see the fine old maple highboy pictured above. It is original in every respect, even to the handles; the maple is unusually well marked and very curly, rich and mellow in color. The size is most convenient — 66 inches high and 38 inches wide, so that even the small drawers at the top are easily within reach. The fan ornamentation is very good. The small bottom drawers will prove their usefulness for various small articles. Note, also, the exquisite shape of the cabriole legs. This highboy is adaptable for small apartments or a small farmhouse. The price is \$800.

THIS is only one of the many rare old pieces which Mr. Papp has in his collection. And a very good feature is the reasonable price which Mr. Papp is willing to make in order to make room for consignments already on the way.

FLORIAN PAPP
684 LEXINGTON AVENUE
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culled the catalogue quite carefully and shall quote below a considerable list of figures — for the most part, those realized by objects illustrated in the book.

But first let me warn the reader not to make the grievous mistake of assuming that the sums realized at the Reifsnnyder sale are applicable as a measure of value for his own belongings. Mr. Reifsnnyder's collection enjoyed an extraordinary prestige. In many instances it was for this prestige, rather than for the objects themselves, that wealthy buyers paid high prices at the auction. In January, for example, a bureau with mirror, by Jonathan Gostelowe of Philadelphia, sold in New York for \$1,100. Yet it was one of the rarest pieces in America. Had it belonged to Mr. Reifsnnyder, it would have brought many times the figure quoted. And, as already observed, even the lure of Mr. Palmer's name was insufficient to bring one of his finer chairs beyond a third of the sum paid for its virtual duplicate in the Reifsnnyder collection. As for the unique pieces in this collection, they, of course, offer no criteria for judging anything else.

Before giving a selected list of prices, let me repeat my recommendation to secure at least the furniture catalogue of the Reifsnnyder sale. It is a fine piece of work, exceptionally well illustrated and most carefully compiled and edited. In it I have discovered but one obvious error: the so-called "Pennsylvania blanket chest," of cedar wood, Number 561, is unquestionably a Bermuda Islands product, whose later association with Quakerdom must be attributed solely to accident. And now for my list. The total for the furniture was \$527,226.50; total for the entire sale, \$605,449.

- 31 — Pair early American etched glass hurricane shades \$720
- 172 — Hepplewhite gilded filigree mirror, American (c. 1790) \$500
- 191 — Chippendale carved mahogany Pembroke table, Philadelphia (c. 1785) \$2,600
- 199 — William and Mary turned walnut centre table, Pennsylvania (1690-1710) \$800
- 200 — Mahogany block-front kneehole writing desk, New England (c. 1770) \$2,700
- 204 — Carved cherrywood scroll-top corner cabinet, American (mid-18th century) \$750
- 231 — Pennsylvania pewter communion flagon, Lancaster, Pennsylvania (1771) \$550
- 323 — Chippendale carved walnut tilting-top table, American \$500
- 327 — Carved walnut Spanish-foot lowboy, New Jersey (c. 1710) \$1,000
- 358 — Georgian carved walnut "master's" armchair, Philadelphia (c. 1760) \$1,900
- 361 — Savery walnut web-foot slipper chair, Philadelphia (c. 1740) \$1,700
- 384 — Inlaid mahogany tambour escritoire, New England (c. 1795) \$1,650
- 386 — Carved walnut slant-front secretary-bookcase, Philadelphia (c. 1770) \$1,500
- 387 — Shearer inlaid mahogany serpentine-front serving table, American (c. 1790) \$2,400
- 457 — Hepplewhite inlaid mahogany semicircular card table, American (c. 1790) \$300
- 459 — Maple and hickory sausage-turned, slat-back armchair, New England (c. 1710) \$380
- 460 — Maple and hickory bow-back Windsor armchair, American (18th century) \$360
- 464 — Maple and Oak comb-back Windsor armchair, Pennsylvania (18th century) \$475
- 466 — Two turned maple slat-back rush-seat side chairs, Philadelphia (early 18th century) \$540
- 470 — Painted maple comb-back Windsor armchair, Pennsylvania (18th century) \$475
- 477 — Queen Anne carved maple fiddle-back side chair, Philadelphia (c. 1720) \$300
- 478 — Hepplewhite carved and parcel-gilded mahogany wall mirror, American (c. 1790) \$550
- 479 — Hepplewhite inlaid mahogany oval candlestand, American (c. 1790) \$500
- 483 — Maple Windsor horseshoe settee, with walnut arms, Philadelphia (18th century) \$775
- 485 — Carved mahogany and needlepoint roundabout chair, American (c. 1790) \$560
- 487 — Walnut and oak wainscot banister armchair, Pennsylvania (17th century) \$570
- 488 — Maple and pine nine-spindle Windsor writing-arm chair, American (c. 1810) \$550



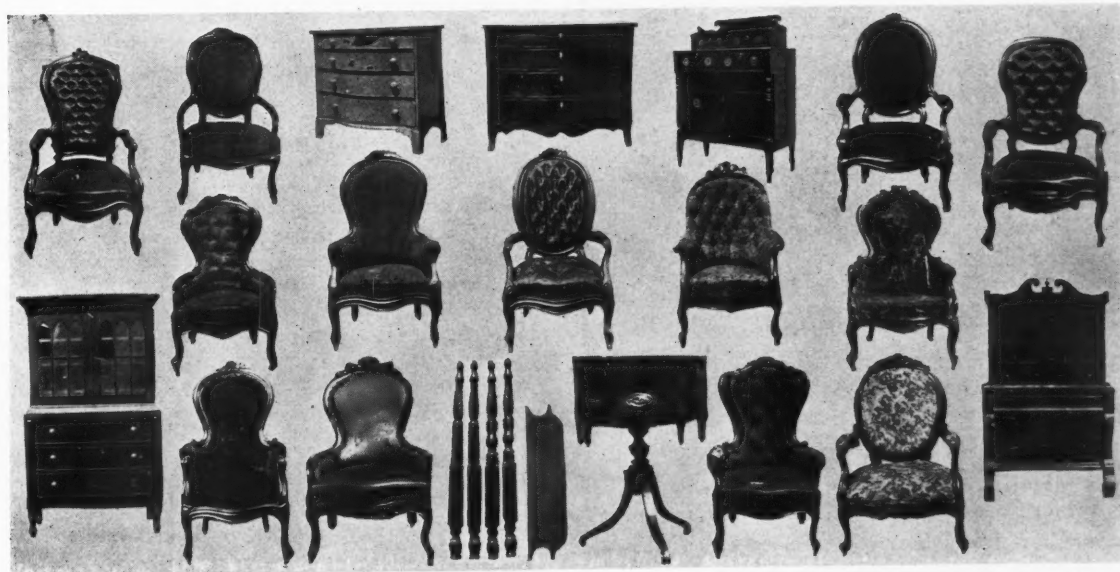
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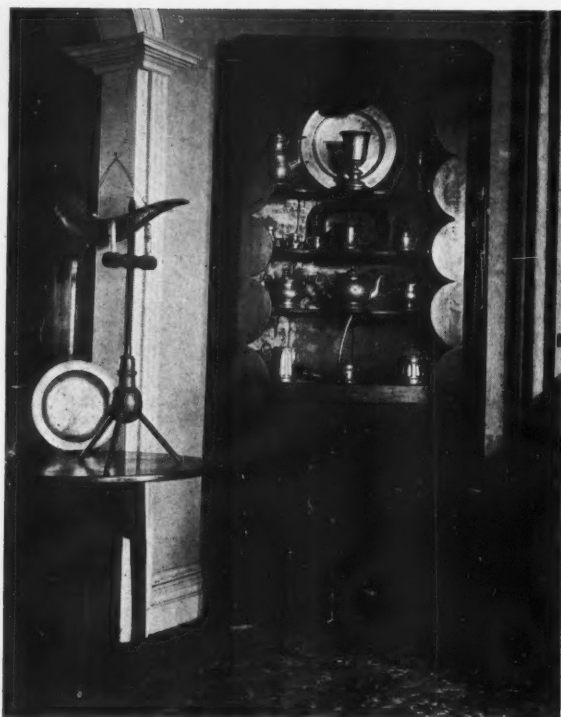
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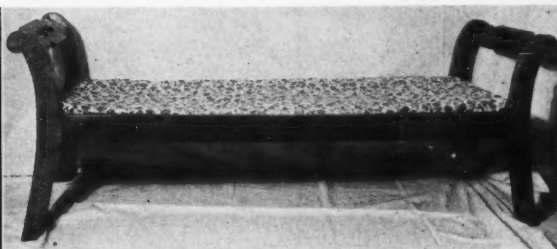
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- 490 — Chippendale, carved mahogany card table, American (c. 1770).....\$375
- 491 — Queen Anne carved and parcel-gilded wall mirror, with maker's label of John Elliott, Philadelphia (c. 1760).....\$775
- 492 — Painted marriage chest of Benjamin Hammer, Pennsylvania, dated 1795.....\$2,000
- 494 — Walnut gateleg table, American (early 18th century).....\$350
- 496 — Queen Anne maple armchair, American (c. 1725).....\$375
- 502 — Pair carved and gilded convex girandole mirrors (18th century).....\$700
- 505 — Hepplewhite inlaid mahogany serpentine-front card table, Maryland (c. 1790).....\$900
- 509 — Queen Anne mahogany wall mirror, American (c. 1740-1760).....\$500
- 511 — Pair Sheraton carved mahogany side chairs, American (c. 1800).....\$550
- 512 — Pair James II carved walnut tall-back side chairs, English (c. 1685).....\$750
- 516 — Maple butterfly table, New England (early 18th century).....\$750
- 517 — Carved oak wainscot armchair, Pennsylvania (17th century).....\$400
- 520 — Fruitwood gateleg table, American (c. 1690).....\$650
- 525 — Red walnut web-foot lowboy, Philadelphia (c. 1740).....\$850
- 526 — Queen Anne carved walnut fiddle-back side chair, Philadelphia (c. 1730).....\$1,650
- 527 — Pair Hepplewhite carved mahogany heart-and-shield back side chairs, American (c. 1790).....\$900
- 530 — Hepplewhite inlaid cherrywood slant-front writing desk, American (c. 1795).....\$370
- 532 — Pair Gothic Chippendale carved mahogany side chairs, Philadelphia (c. 1760).....\$1,600
- 535 — Pair Gothic Chippendale carved mahogany side chairs, Philadelphia (c. 1770).....\$800
- 536 — Sheraton inlaid mahogany bow-front sideboard, New Jersey (c. 1795).....\$1,500
- 538 — Chippendale carved mahogany armchair (c. 1765).....\$1,000
- 539 — Chippendale walnut slant-front scrutoire, Pennsylvania (c. 1760).....\$1,000
- 540 — Sheraton carved mahogany sofa, Philadelphia (c. 1800).....\$1,500
- 541 — Turned walnut library table, Pennsylvania (c. 1700).....\$700
- 542 — Chippendale carved cherrywood chest of drawers, Pennsylvania (c. 1770).....\$275
- 543 — Hepplewhite inlaid mahogany cabinet escritoire, New England (c. 1790).....\$2,150
- 544 — Carved mahogany tall-case Constitution clock, Benjamin Reed, Bristol (c. 1775).....\$2,100
- 545 — Sheraton inlaid mahogany and satinwood dressing table, New England (c. 1810).....\$2,900
- 546 — Chippendale carved walnut tall chest of drawers, Pennsylvania, dated 1793.....\$2,100
- 548 — Carved walnut claw-and-ball foot highboy, Philadelphia (c. 1740).....\$1,100
- 549 — Pair Chippendale carved and gilded oval wall mirrors, English (c. 1760).....\$2,100
- 550 — Carved cherrywood scroll-top secretary-bookcase, Pennsylvania (c. 1750).....\$1,000
- 551 — Sheraton carved mahogany four-post bedstead, American (c. 1795).....\$850
- 552 — Painted pine dresser, Pennsylvania (18th century).....\$475
- 553 — Walnut linen cupboard, Pennsylvania (18th century).....\$435
- 554 — Carved walnut corner cabinet, Pennsylvania (c. 1770).....\$1,650
- 574 — Pair brass andirons, American (18th century).....\$1,300
- 594 — Carved and inlaid mahogany scone mirror, American (c. 1775).....\$335
- 601 — Chippendale carved mahogany ball-and-claw foot shelf clock made by Daniel Frost, Reading, Massachusetts (c. 1770).....\$3,600
- 603 — Maple and hickory horseshoe Windsor chair, Philadelphia (18th century).....\$375
- 604 — Chippendale carved mahogany dish-top tilting table, Philadelphia (c. 1760-1770).....\$1,900
- 611 — Queen Anne carved mahogany lowboy, Philadelphia (c. 1740).....\$3,900
- 613 — Carved mahogany armchair by James Gillingham, Philadelphia (c. 1765).....\$8,500
- 614 — Martha Washington mahogany armchair, American (c. 1785).....\$900
- 616 — The Harriet Randolph ball-foot walnut chest, Pennsylvania (c. 1710), \$475
- 619 — William and Mary carved walnut tall-back armchair (c. 1690).....\$475
- 623 — Sheraton inlaid mahogany Beau Brummel, American (c. 1795).....\$700
- 624 — Pair Sheraton carved mahogany armchairs, Philadelphia (c. 1795).....\$1,800
- 625 — Chippendale carved mahogany card table (c. 1765).....\$800
- 626 — Mahogany claw-and-ball foot roundabout chair, American (c. 1760).....\$1,900
- 627 — The Sarah Smedley walnut chest of drawers, Pennsylvania, dated 1737.....\$1,500
- 629 — Maple and hickory slat-back armchair by William Savery, Philadelphia (c. 1750).....\$600

WE HAVE NO CONNECTION WITH ANY OTHER SHOP ANYWHERE



AMERICAN EAGLE STAFFORDSHIRE
18TH CENTURY PURPLE LUSTRE
PITCHER



EARLY AMERICAN MAPLE AND CHERRY DAY BED



WEDGWOOD PEARL WARE JUG WITH
PURPLE LUSTRE

AMERICAN and ENGLISH ANTIQUES

The mate of the Wedgwood Pearl Ware Jug, shown on the right, is in the Victoria and Albert Museum. Burton in his *English Earthenware and Stoneware* describes this jug on page 150 with a colored illustration opposite.

A duplicate of the American Eagle Pitcher, shown on the left, was sold as unique at an important sale of lustre ware in New York City. We have seen only five of these pitchers.

MR. & MRS. RALPH RANDOLPH ADAMS

390 POST ROAD, DARIEN, CONNECTICUT

Opposite the Lewis & Valentine Nurseries

Look for the Yellow Bed Headboard Signs

Repairing and Upbolstering



I try to give you some idea of what is in my shop through the illustrations in my advertising. But to get an adequate idea of the extent of my stock you should come to Haverhill. Whatever your needs, you are sure to find what you are looking for — tables, chairs, sofas, beds, bureaus, etc. There is also brass and pewter, china and glass. Write me your wants if you cannot come to the shop.

W. B. SPAULDING ANTIQUE SHOP

17 WALNUT STREET

Prices Strictly Wholesale

HAVERHILL, MASSACHUSETTS

Formerly at Georgetown since 1897

Packing and Crating Free



"THE BRIC-A-BRAC MANIA"

"Dat's fine piece 'broke yer back' Missis Jonsing. Whar you got him?"

LITHOGRAPH BY CURRIER & IVES

PRINTS

OLD, RARE, VALUABLE;
QUAINT, DECORATIVE,
AND INEXPENSIVE

for the

COUNTRY HOUSE

THE OLD PRINT SHOP, INC.

SUCCESSOR TO E. GOTTSCHALK

150 LEXINGTON AVENUE

NEW YORK

HARRY SHAW NEWMAN

*If you are contemplating
an*

AUCTION SALE

THIS SUMMER

either at your shop or residence
write for terms



Now is the time of year when
you can make arrangements,
choose dates, and get informa-
tion. Let me hear from you
regarding your plans. Tele-
phone, write, or call.



JOHN M. MITCHELL

Auctioneer

GREENWICH

CONNECTICUT

Telephone 1532

I HAVE AN EXTENSIVE MAILING LIST

- 631 — William and Mary trumpet-turned walnut lowboy, Pennsylvania (c. 1700).....\$4,800
- 635 — Carved walnut lowboy, Philadelphia (c. 1765).....\$9,000
- 637 — James II carved walnut and caned tall-back armchair, English (c. 1685).....\$3,100
- 639 — Chippendale carved mahogany tray-top table, American (c. 1770).....\$7,200
- 642 — Chippendale carved mahogany side chair, Philadelphia (c. 1765).....\$8,700
- 643 — Chippendale carved mahogany side chair, Philadelphia (c. 1765).....\$1,500
- 643A — Chippendale carved mahogany side chair, Philadelphia (c. 1765).....\$2,000
- 644 — Queen Anne tall scroll-top mirror, with maker's label of John Elliott, Philadelphia (c. 1765).....\$450
- 645 — Carved mahogany wig stand (c. 1760).....\$5,200
- 646 — Chippendale carved walnut side chair, Philadelphia (c. 1765).....\$2,000
- 647 — Mahogany and leather armchair of the Continental Congress, Philadelphia (c. 1775).....\$4,500
- 650 — Chippendale carved walnut piecrust table, American (c. 1765).....\$6,000
- 653 — Queen Anne carved fiddle-back side chair, Philadelphia (c. 1730).....\$1,700
- 657 — Carved curly maple Spanish-foot lowboy, American (c. 1710).....\$1,500
- 659 — Parcel-gilded mahogany Constitution mirror with maker's label of John Elliott, Philadelphia (c. 1760).....\$4,200
- 660 — Sheraton inlaid mahogany swell-front sideboard, English (c. 1790).....\$2,300
- 661 — Pine turned gateleg Pilgrim table, Pennsylvania (c. 1675).....\$1,050
- 663 — Turned maple banister-back day bed, Pennsylvania (c. 1710-1720), \$1,500
- 665 — Pair Chinese Chippendale carved and gilded wall mirrors, English (c. 1765).....\$2,000
- 666 — Walnut claw-and-ball foot library table, Pennsylvania (c. 1750).....\$500
- 667 — Carved mahogany tall-case clock by Edward Duffield, Philadelphia (c. 1770).....\$4,200
- 668 — Inlaid mahogany tambour escritoire, New England (c. 1795).....\$3,900
- 671 — Hepplewhite inlaid mahogany slant-front writing desk.....\$450
- 672 — Carved walnut cabriole-leg day bed, Philadelphia (c. 1730).....\$4,500
- 674 — Chippendale carved mahogany wing armchair, one of the six "sample chairs," Philadelphia (c. 1770).....\$33,000
- 675 — Chippendale carved mahogany side chair, one of the six "sample chairs," Philadelphia (c. 1770).....\$15,000
- 676 — Chippendale carved mahogany side chair, one of the six "sample chairs," Philadelphia (c. 1770).....\$9,500
- 677 — Fiddle-back walnut armchair, with label of William Savery, Philadelphia (c. 1750).....\$9,000
- 678 — Carved mahogany sofa by Duncan Phyfe, New York (c. 1800).....\$4,100
- 679 — The historic William Penn carved walnut tall-back armchair (c. 1680).....\$1,800
- 680 — Charles II carved walnut tall-back armchair (c. 1680).....\$1,800
- 681 — Pair Gothic Chippendale carved walnut side chairs, Philadelphia (c. 1760).....\$2,100
- 682 — Chippendale carved mahogany armchair (c. 1770).....\$5,600
- 683 — Fan-carved mahogany block-front writing desk, Rhode Island (c. 1765).....\$3,400
- 684 — George II carved mahogany two-chair-back settee, English (c. 1730), \$2,500
- 686 — Walnut slant-front writing desk, with five feet, Pennsylvania (c. 1710).....\$4,200
- 687 — The Ormiston Chippendale mahogany and damask sofa, Philadelphia (c. 1775).....\$3,000
- 688 — Chippendale carved mahogany side chair, Philadelphia (c. 1770).....\$8,300
- 693 — Pair of Hepplewhite mahogany and painted shield-back armchairs, \$1,100
- 694 — Inlaid mahogany tall-case clock by Aaron Willard, Boston (c. 1805), \$1,700
- 695 — Sheraton inlaid mahogany tambour secretary-bookcase, Philadelphia (c. 1795).....\$4,300
- 696 — The Van Pelt Chippendale carved mahogany highboy, Philadelphia (c. 1770).....\$44,000
- 697 — Walnut slant-front desk-on-frame, Pennsylvania (c. 1710).....\$950
- 698 — Mahogany scroll-top secretary-bookcase, Philadelphia (c. 1765).....\$3,700
- 699 — Carved mahogany claw-and-ball foot four-post bedstead, American (c. 1750-1760).....\$3,300
- 700 — Sheraton carved mahogany four-post bedstead, American (c. 1790).....\$950
- 701 — William and Mary walnut and maple six-legged highboy, American (c. 1700).....\$3,600
- 704 — Carved mahogany chest-on-chest, Philadelphia (c. 1770).....\$26,000
- 706 — Chippendale mahogany blocked serpentine-front secretary-bookcase, Philadelphia (c. 1770).....\$2,100
- 708 — Hepplewhite mahogany wing armchair, American (c. 1780).....\$460

* * *

I was much interested to observe among the names of purchasers at the Reifsnyder sale, that of the Erskine-Danforth

The Treasure House

Illustrated:

Fine speculative portrait attributed to Vandyck, painted by himself. Size of canvas, 2 feet 7 inches by 2 feet 1 inch.

PRICE £55.0.0

Delivered free to any port in the United States or Canada



A large assortment of antiques of all periods suitable for the American and Canadian markets:

Anyone coming from the United States or Canada will be met at Liverpool or Manchester by appointment with car.

Frederick Treasure

Member of the British Antique Dealers' Association

KAY STREET MILLS

CABLE: "ANTIQUES" PRESTON, ENGLAND

PRESTON, LANCASHIRE, ENGLAND

Telephones, 414 PRESTON and 267 LYTHAM

FOR the country house we have a selection of excellent odd pieces, for example: Slat-back armchairs of both New England and Pennsylvania types, including an unusually nice pair of the latter and one of the rare Dolphin-back chairs; comb-back and roundabout Windsor armchairs; a simple and unusually small Hepplewhite sideboard in walnut nicely inlaid; a small maple high-boy; several occasional tables in cherry, walnut, and pine, suitable for dressing tables or for use beside a bed. The prices of all these are as moderate as possible.

GEORGE BATTEN

NASSAU STREET and EVELYN PLACE

PRINCETON

NEW JERSEY



MAHOGANY CORNER CUPBOARD (c. 1750). MIRROR FRAME GILDED. IN UNTOUCHED CONDITION. FROM THE CASTLE OF A COUNT. SIZE, 3 FEET 4 INCHES WIDE, 7 FEET 9 INCHES HIGH, 18 INCHES DEEP.

*Antiques
Furniture
Mirrors*

*Old
Glass Windows
of different
ages from the
16th, 17th, and
18th centuries*

State your wishes, ask for photographs and prices. Prices always include packing and freight to port in America.

MARTIN LEOPOLD

Brennerstrasse 64

HAMBURG 5

GERMANY



*American
Sheraton
Mahogany
Bookcase*



SPECIALISTS
IN OLD
PANELED ROOMS

From our stock at the present time, we could furnish several dining rooms complete without depleting our stock of dining tables, serving tables, sideboards, and chairs. We also have plenty of worth-while pieces for the other rooms. We have some exceptional and rare specimens of American furniture, as well as hooked rugs, mantels, tiles, and silver.

S. SEROTA

440 MADISON AVENUE

NEW YORK CITY

BRANCH: PORTLAND, MAINE



**Barrel-Shape
Wingchair**

(c. 1800)



Original except new springs and some slight repairs, Sheraton legs, same turnings as the Thomas Jefferson Ceremonial Chair. Price, crated, \$125.00.

SEVERAL sets of six Hitchcock chairs, consisting of five side chairs and one armchair, in pillow, round, and fancy tops, all original old chairs with new flag seats, stenciling and paint have been restored. Prices, crated, from \$150.00 to \$175.00 a set.

OLD CURIOSITY SHOP

E. E. White

BELMONT VERMONT

Corporation, manufacturers of furniture. The name of French and Company likewise frequently appears among auction buyers. This is an encouraging sign. I wish that other American manufacturers would observe it, and follow the lead of these enterprising contemporaries. Access to public museums is, of course, helpful to the factory designer; but it is not sufficiently so. Good models should be available in the plant itself, where they may be studied, measured, and actually handled by artists and workmen alike. The presence of such objects would serve to obviate many costly mistakes. Furthermore, the increasing investment value of a well-selected industrial collection can hardly be overestimated.

* * *

The series of American newspaper advertisements shown at the Ayer Galleries in Philadelphia during April proved both interesting and illuminating, for it pretty well covered the whole period from the mid-eighteenth century to day before yesterday. The earliest examples were quite naturally the most intriguing, not only for their quaint content, but for their typographical excellence. Later advertisements gave evidence of a progressive decadence in the printer's art — virtually continuous until very recent years. The Ayer exhibition likewise offered opportunity to observe the changes in the fundamental philosophy of advertising which have occurred during the past century and a half. That topic alone deserves a book for its adequate consideration.

* * *

What promises to be the most remarkable exhibition of early American furniture and paintings thus far held, is scheduled for the two weeks from September 25 to October 11, at the galleries of the American Art Association in New York City. It is to be staged by the National Council of Girl Scouts, Inc., and for the benefit of the Girl Scout movement. The examples displayed will be loaned from important collections, and, in so far as possible, will be items not hitherto publicly shown. The committee of selection will be as follows: Mrs. Harry Horton Benkard, Mrs. J. Insley Blair, Miss Mabel Choate, Mrs. J. Amory Haskell, Mr. Allan B. A. Bradley, Mr. George A. Cluett, Mr. Charles O. Cornelius, Mr. Henry F. du Pont, Mr. Francis P. Garvan, Mr. R. T. Haines Halsey, Mr. Fiske Kimball, Mr. Joseph Larocque, Mr. Luke Vincent Lockwood, Mr. John Hill Morgan, Mr. Louis Guerinneau Myers, Professor Charles R. Richards, Mr. Andrew Varick Stout.

With such a backing the high standard of the exhibition is assured.

* * *

Thomas Heyward, Jr., one of the Signers of the Declaration of Independence, hailed from Charleston, South Carolina, where his handsome dwelling still stands. The house is notable not alone for its historical associations — President Washington was entertained there in 1791 — but also for its interior and exterior architectural features, and its old-time Southern garden. Almost unbelievable, therefore, is the report that the place is threatened with destruction in order to make room for a more profitable structure. Yet such is the case — and all for lack of \$25,000 to \$30,000. Of this needful sum the strenuous joint efforts of the local Society for the Preservation of Old Dwellings and the Charleston Museum have already produced nearly half. The remainder is yet to be found. If the Heyward House is saved, it will be maintained as an exemplar of the South Carolina life of its day. Those whose generous impulses are stirred by such a project are invited to make their contributions through the medium of the Charleston Museum. In my opinion, the opportunity to accomplish a really monumental good, at the cost of a relatively small single donation, is one not to be overlooked.

* * *

Those who for years have made Nathan Cushing's shop, on the outskirts of Providence, a place of frequent visitation will need no special urging to attend the auction which Mr. Cushing will hold at the Greenwood Casino, Greenwood, Rhode Island, near

FLAYDERMAN & KAUFMAN

68 Charles Street ~ BOSTON, MASSACHUSETTS

We are always prepared to purchase entire collections, as well as individual examples, of rare Silver, Furniture, Glass, and Porcelain, and to act as appraisers of collections

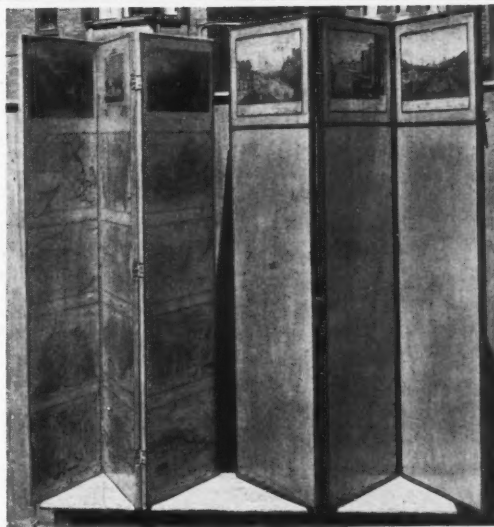
ON the gift table of the bride, it is the antique objects that first attract attention and excite admiration. The surrounding glitter of modern glass, and silver, and china serves only to emphasize the serene superiority of the old, and to enhance its ripened loveliness.

It is a matter of pride with the Spinning Wheel Shop always to maintain a comprehensive variety of antiques specially suitable for presentation purposes.

And where the pressure of time, or the obstacle of distance, prevents making personal selection, Mrs. Kennedy is always happy to assume that responsibility in behalf of her customers.

THE SPINNING WHEEL SHOP

LALLIE LEE KENNEDY
35 Fayette Street
BOSTON, MASSACHUSETTS

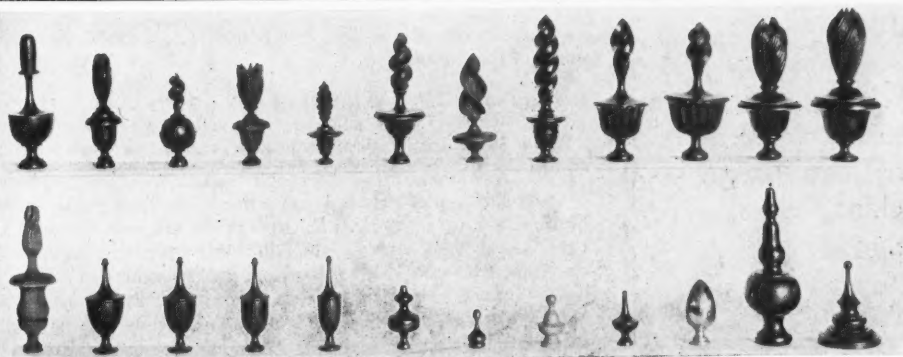


Screen with three 18-inch panels, 6 feet high, maps all over the surface. This screen is made with American maps dated 1820. May be ordered with foreign maps of earlier dates. Price \$75.

Screen with three 20-inch panels, 5 feet 6 inches or 6 feet high, three old prints on painted background. May be ordered in colors to match any room. Price \$50, packing included.

OX BOW ANTIQUE SHOP

88 CHARLES STREET, BOSTON, MASSACHUSETTS
OUR SUMMER SHOP IN NEWBURY, VERMONT
WILL BE READY FOR BUSINESS AFTER JUNE 15



CORRECT
REPRODUCTIONS
of all TYPES of
FINIALS and TURNINGS
in the PROPER WOODS

Any type copied
and
estimates given

WALLACE NUTTING

46 PARK STREET
FRAMINGHAM, MASSACHUSETTS



MAHOGANY
TRIPOD TABLE
WITH MATCHED
FEATHERED
SATINWOOD
TOP, FRAMED
IN CURLY MAPLE

(c. 1800)

A recent independent
discovery illustrating
the capabilities of a
special service

DEXTER EDWIN SPALDING is happy to state that he has recently negotiated the private transfer of several important antiques with a minimum of expense and publicity to the parties concerned. He invites further opportunities for similar service.



DEXTER EDWIN SPALDING
2 LIME STREET

BOSTON

MASSACHUSETTS

HOURS: 9-10 A.M.; 5-6 P.M.

Telephone, HAYMARKET 1861

Drive to FRANKLIN
NEW HAMPSHIRE, and visit

THE WEBSTER PLACE
ANTIQUE SHOP

YOU will be especially interested in the old house which I have just moved to my premises. It was built in Concord, New Hampshire, in 1732 and has some remarkably fine paneling. It makes a perfect setting for my collection of early maple, birch, pine, and cherry furniture, and also for the china, glass, pewter, and the like.

C. C. BROWN

On the Daniel Webster Highway, 90 Miles North of Boston,
15 Miles from Concord

Apponaug, June 25 and 26. Besides a large accumulation of furniture, the offerings include Lowestoft porcelain as well as lustre, glass, and early silver.

* * *

A collection devoted exclusively to Pennsylvania antiques, and large enough to call for a three-day sale, is scheduled for June 20 to 22, at Line Lexington, Bucks County, Pennsylvania. Ira S. Reed, who will conduct the event, in behalf of the owner, H. B. Keller, tells me that no larger sale of furniture has been held in Pennsylvania for a number of years.

Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine
Address the Book Department

THE BOOK OF FAMILLE ROSE. By Dr. George C. Williamson. London. Methuen & Company, Limited, 1927. xxii+231 pages; 19 color and 43 collotype plates. Price £8 8s.

VETERAN collector and tyro alike will find this book of inestimable value. In all the vast literature of Oriental ceramics, it is the first to be devoted exclusively to *famille rose* decoration. That being the case, the author has approached his task seriously; he has performed it admirably. Besides going deeply into the nature of porcelain itself, he discusses the chemical means by which the Chinese artists achieved their colors, and the nature of the designs which they employed during the *famille rose* period. To armorial china he devotes an entire chapter. His hints to collectors on such matters as the classification of specimens and the avoidance of pitfalls in buying, are both interesting and illuminating. Not the least valuable sections of the book are its bibliography and its further analysis of the more significant articles dealing with *famille rose* porcelain.

To the illustrations which Doctor Williamson has brought together, it is impossible to give too emphatic praise. Nineteen plates in color and forty-three in collotype present an array of many hundred specimens, reproduced with amazing verity and distinctness. Among them are a number of exceptionally fine pieces decorated in the European style. Facing each plate, a page of descriptive text answers all questions which study of the picture may prompt. As this edition of *The Book of Famille Rose* is limited to 750 copies, we anticipate its early exhaustion.

ENGRAVINGS AND THEIR VALUE. By J. Herbert Slater. New York, Charles Scribner's Sons, 1929. Sixth edition; revised and enlarged by F. W. Maxwell-Barbour. ix+707 pages; 30 plates in color and black and white, and 300 facsimile reproductions of engravers' marks. Price \$12.00.

THERE is a jazz period in everyone's progress in appreciation. If we are open-minded and a-hunger for better knowledge, we go on from Irving Berlin to Beethoven, from ginger pop to rare and ancient vintages, from Van Gogh to Velasquez. So the amateur collector, whose eye and judgment cannot yet truly measure values, is apt to grasp at anything that strikes his imagination, all the more convinced that he has a good thing if the price mark seems to confirm his opinion. This treatise of Slater's not only teaches the young collector the first steps in choosing prints, but also how to avoid the pitfalls which beset the inexperienced. Part II of the work, which fills 619 pages, is a most complete *Dictionary of Engravers and Their Works*, with the approximate market value of the plates attributed to them. The Dictionary alone entitles the work to a foremost place among authoritative books on prints and makes it deserving of a place in public and private libraries alike, and among the reference works of the dealer.

FAMOUS SPORTING PRINTS. I, Hunting. Edited by T. Romford. IV, Coaching. Edited by George Kendall. London, The Studio, Limited; New York, William Edwin Rudge, 1927. Eight reproductions. Price \$2.25 a volume.

THESE thin quartos bound in stiff paper covers contain, each, eight reproductions of old English sporting prints from plates done by the Blackmore Tintex process. The dates of the originals run from 1823 to 1840. The hunting prints might fairly well represent that sport as it is carried on today, so little has its ritual and dress changed during the last hundred years. The coaching prints, on the other hand, take us back into another world, the world in which Tony Weller practised his vocation on the box and Mr. Pecksniff and Mr. Pickwick traveled inside, annihilating space at twelve miles an hour. The introductory chapters and the descriptive titles to the plates are compact with information of value to the collector. Other volumes are in preparation.

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REOPENED for 1929

SPACIOUS homestead delightfully arranged in early American furniture and utensils. Our storage rooms show collections of pieces in the rough.

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JOHN L. FYSCHÉ, *Proprietor*

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QUAINT OLD COLONIAL HOUSE

FOR SALE or RENT

Located on main highway
CALEDONIA AVENUE
SCOTTSDALE, NEW YORK
(12 miles from Rochester)

Restored, all improvements, 5 fire-places, ½ acre of land, fruit. Suitable for Antique Shop, Tea Room, or private use.

HANNAH CAREY
SCOTTSDALE, NEW YORK

RICHARD WALN WILLS

Collector

THIS MONTH'S PET IS

A SOUTH JERSEY PITCHER

TO FIND THEM IS
MY HOBBY

11 Ridgway Street

MOUNT HOLLY

NEW JERSEY

Reseat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our FIBRE RUSH will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds 75c per pound
10 pounds 50c per pound
50 pounds 20c per pound

*About 2½ pounds per seat required
Kindly remit with order to save time*

NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: :: PHILADELPHIA

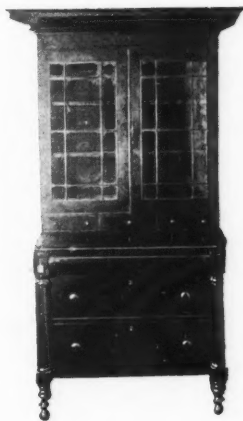
Old Mahogany Secretary

It is in original condition except for a restored finish, and is one of a number of nice pieces we are showing.

BOTTLE HILL TAVERN

MADISON, NEW JERSEY

Telephone, 52



EDWARD C. FORD

Telephone, MARSHFIELD 259

CARES WELL SHOP

MARSHFIELD
MASSACHUSETTS

Among the outstanding pieces for this month are two canopy field beds, several pewter cabinets, large dining tables in pine and mahogany, Hutchins tall clock in maple.

VISITORS WELCOME

*One-half mile from Daniel Webster Home
and on same street*

THE SIGN OF THE MERMAID

1014 EAST JEFFERSON AVENUE
DETROIT, MICHIGAN

offers a varied selection of clear and colored glass in many of the patterns illustrated in *ANTIQUES*, May, 1929. Write us your specific needs in old pressed glass.

THIS is an invitation to visit our shop and stay as long as you wish. You will find plenty of comfortable chairs at your disposal. Browse around to your heart's content. There is no compulsion to buy. We try to make everybody feel welcome.

This establishment has the most complete stock of early American antiques in the state, in good condition, and fair in price

COLONIAL ANTIQUE SHOP

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WALTER FRANCIS LARKIN

Good Roads all around us

Near Cornell University

PHOTOGRAPHS AND BOOKLETS OF ANYTHING YOU ARE INTERESTED IN

THE OLD CORNER HOUSE

STOCKBRIDGE

MASSACHUSETTS

is now open for the summer

I have collected during the winter, both in America and Europe, a number of nice things which I feel sure you will enjoy seeing.

EDWARD A. CROWNINSHIELD

Restoring & Reproducing Clock Glasses and Dials

for Willard, Terry, Thomas, Jerome, Hoadley, Ives, Ingraham clocks. Also mirror tops.

Prompt Service

References from leading collectors and dealers

H. & G. BERKS

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Binding

Subscribers wishing to have their copies bound should send them direct to the Binding Department of ANTIQUES. Each six months, January to June and July to December, is bound separately in blue buckram. The year, the volume number, and the word ANTIQUES are printed in gold lettering on the cover.

Price, \$2.50 per volume

ANTIQUES, Binding Department

683 Atlantic Avenue

Boston, Massachusetts

FORGOTTEN LADIES. Nine Portraits from the American Family Album. By Richardson Wright. Philadelphia and London, J. B. Lippincott Company, 1928. 307 pages; 32 illustrations. Price \$5.00.

THE "forgotten ladies" who make their vivid parade through the author's pages may have escaped, for the most part, the attentions of the encyclopedists, yet they made some stir as they passed through the world, and perhaps, all unaware, set in motion forces that were to affect generations to whom they would be unknown even by name. How many Methodists of the last three generations ever heard that John Wesley once came out to Georgia to be a missionary? Yet, if we may credit Mr. Wright, the church he founded owed some of the sterner paragraphs in its discipline to his unrequited love for Sophy Hopkey of Savannah. The author does not content himself with offering photographic likenesses of the subjects he has chosen. With a Sargent-like deftness he reveals the character behind the brush-strokes of portraiture. More than that, in his own phrase, he reconstructs the *milieu* in which the comedy of each life was played. We see, in the background, the social life of America from the time when it was a savage wilderness to the period in which Sarah Josepha Hale in Philadelphia was conserving the nation's proprieties as editor of *Godey's Lady's Book*, and Belle Boyd, the famous Rebel spy, was proving that, even in that day, a woman could have enough "it" to bamboozle the amorous male, even if he were a Yankee officer set to entrap her. Apart from the charm and humor of the author's style, the book is an important contribution to our history — not the history of tariffs, and wars, and silly laws, but the history of everyday people looking for jobs, and adventure, and helpmeets until the quest is cut short by dusty death.

RECEIVED FOR REVIEW

CERAMICS

THE BOOK OF FAMILLE ROSE. By Doctor George C. Williamson. London, Methuen and Company, Limited, 1927. Price £8 8s.

METALS

APOSTLE SPOONS. By Charles G. Rupert. London, Oxford University Press, 1929. Probable price \$17.50.

*PRINTED ARTS

ENGRAVINGS AND THEIR VALUE. By J. Herbert Slater. Sixth Edition; revised and enlarged by F. W. Maxwell-Barbour. New York, Charles Scribner's Sons, 1929. Price \$12.00.

TEXTILES

INDIANA COVERLETS AND COVERLET WEAVERS. By Kate Milner Rabb. Indianapolis, Indiana Historical Society, 1928. Price \$.50.

MISCELLANEOUS

FORGOTTEN LADIES. By Richardson Wright. Philadelphia and London, J. B. Lippincott Company, 1928. Price \$5.00.

L'ENFANT AND WASHINGTON. By Elizabeth S. Kite. Baltimore, The Johns Hopkins Press, 1929. Price \$3.00.

Questions and Answers

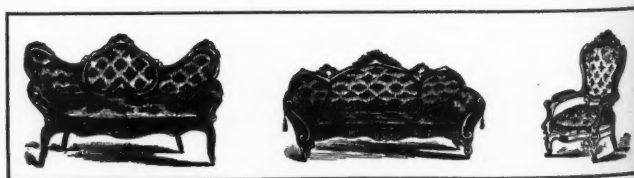
Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

479. We frequently receive queries as to the date of various articles of Victorian furniture, and we seldom find it easy to give a definite answer. Hence, the accompanying portraits of two sofas and a chair which adorn



the billhead and advertising card of F. M. Holmes & Co., "Sofa, Tete-a-tetes, Rocking, Easy, and Parlor Chair Manufacturers," at 188 Hanover Street, Boston, may prove helpful. The card is undated; but the billhead

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carries the date *June 5, 1863*. The furniture styles shown may, therefore, be considered fairly typical of the Civil War period, though very similar inventions characterize the 1850's.

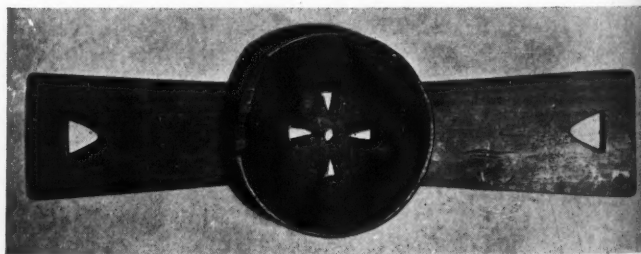
480. F. F., *New York*, enquires as to the authorship of the painting here reproduced. It is executed in oils on canvas, 26 by 37 inches in size, and represents a young man ladling himself a tall glass of punch from an invitingly capacious bowl, which stands in the midst of a somewhat heterogeneous assemblage of foods and table utensils.



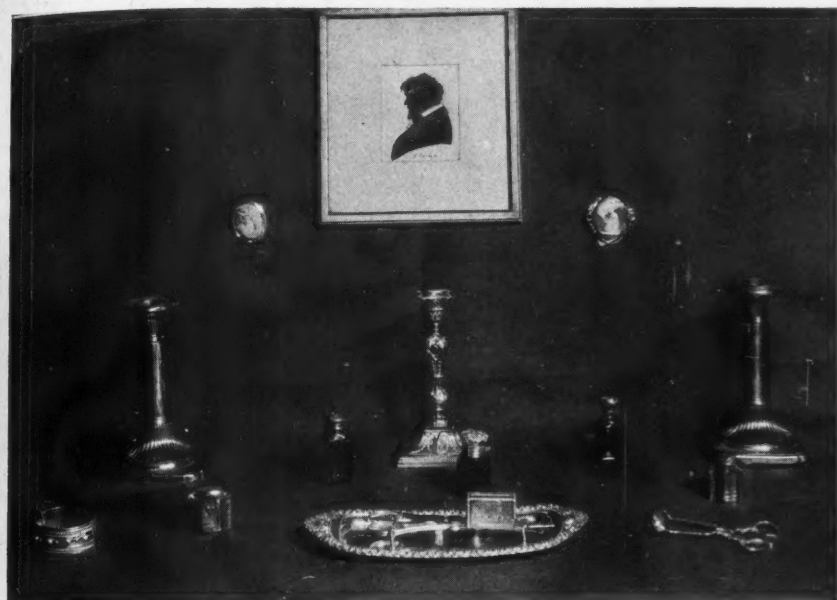
Apparently of the Dutch School of the second half of the seventeenth century, this painting possesses a good many points of interest for the collector. First, there is the bowl, evidently either an importation from China or a piece of delftware decorated in the Chinese taste; then there is the enameled glass which the thirsty one holds in his hand; lastly, the silver collector will cast envious eyes on the vessels at the right, though he will realize their exaggerated size.

Identification of this picture is complicated by the circumstance that the drinking glass bears an inscription whose linguistic affiliations no one has yet been able to establish. The decipherable words appear to be *Wat the King Y D*. A Continental authority has interpreted these words to mean *I do wait the King*, and has assumed that they must refer to the Stuart pretender to the British crown, and that the painting itself is of Scottish origin. With this opinion, we cannot agree. While the inscription on the glass doubtless implies loyalty to some monarch, it may scarcely be translated *I do wait my King*. Furthermore, the general style of the painting forbids attribution to a Scottish artist, or the assignment of a date coincident with the activities of the Jacobite movement. In short, the work is quite obviously a Dutch product of the second half of the seventeenth century. In such case the young man may be preparing to drink a toast to the exiled Charles II of England, some years of whose banishment were spent in Holland. While this picture is by no means a masterpiece, it deserves attention as an interesting historical riddle. We shall welcome solutions more complete and convincing than our own.

481. A. L. C., *New Jersey*, enquires as to the purpose of the device here illustrated — a perforated wooden saucer, or bowl, supported on two winglike arms, each pierced with a hand hole.



Obviously we have here some kind of colander or strainer for placing over a pan or bowl. The perforations, however, would have permitted but a slow drip, and their size is such as to allow the passage of good-sized particles of solid matter, unless the latter were enclosed in a cheesecloth container. Doubtless some reader will be able to solve this simple mystery.



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Silver*

*Jewel Color Perfume
Bottles*

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and

*A Silhouette of
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Mahogany ball-and-claw-foot lowboy by William Savory. Mahogany block-front bureau with original brasses. Miniature grandmother clock, pine case, 8-day movement with striker, by Joshua Wilder of Hingham, Mass. Chinese Chippendale clock from the Jackson collection. Set of six bow-back Windsor armchairs, beautiful turnings. Several fine highboys in maple, curly maple, and cherry. Set of fourteen Chippendale chairs in maple. Set of three Philadelphia Queen Anne chairs in walnut, Duck feet and rounded slip seats. Pair of Queen Anne Duck-foot side chairs in maple. Two Martha Washington inlaid tables with oval tops. Small Duck-foot Queen Anne tables with oval and porringer tops, in walnut and maple. Several large dining tables in mahogany, walnut, and maple. Very fine Sheraton and Hepplewhite sideboards in mahogany and walnut. Chippendale, Queen Anne, gilt and painted mirrors. Slant-top desks in maple and curly maple. Chippendale and other fine secretaries. Two Carver chairs with Rhode Island histories. A magnificent pine corner cupboard with arched doors top and bottom. Lowestoft tea set of 33 pieces with blue and gold decorations. Also many other fine pieces of Lowestoft, silver resist, pink and gold lustre ware, Stiegel, Stoddard, Jersey, and Sandwich glass. Silver and pewter (some American marked).

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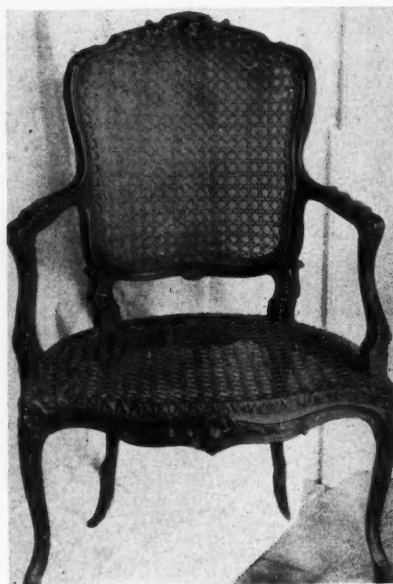
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482. M. H. L., *Conneticut*, sends a photograph of one of a set of four walnut chairs and one sofa, in the style of Louis XV, which were bought recently in Haiti, at one time, among the richest French colonies.



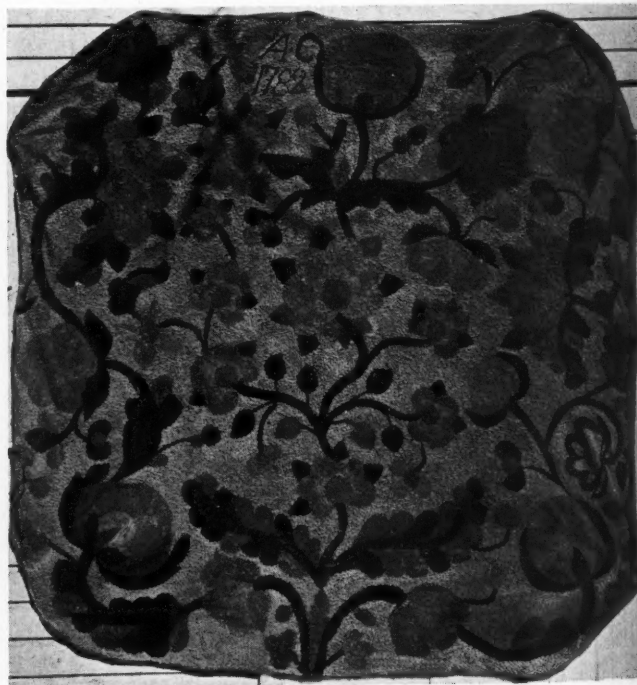
As will be noted, the seat and back of this chair are covered with cane. The cushions on the arms, on the other hand, are upholstered in red morocco, evidently a relic of former days. We are inclined to believe that originally the pieces were entirely upholstered in morocco, but that, because of the climate and voracious insects, this was removed and local cane substituted. We should consider the owner fully justified in having the pieces reupholstered in morocco or brocade.

483. M. W. L., *Massachusetts*, has a sewing table with three drawers and bag attached below. The top drawer is a little writing desk. On one of the drawers is printed the following:

Bt. of Moses Mellon
Over the City Market Brattle St.
Boston

Whether Mellon was a cabinetmaker or was a storekeeper we cannot say. Has any reader information on the subject?

484. The coverlet here pictured belongs in the rare category of wool-on-wool bedspreads discussed in *ANTIQUES* for November, 1927.* Like the



majority of its kind, it is wrought with strands of wool yarn drawn through a thin woolen homespun blanket by means of a needle or bodkin. While the origin of this particular specimen has not been disclosed, a New England attribution seems reasonable. This is the coverlet which, desig-

* See *ANTIQUES*, Vol. XII, p. 376.

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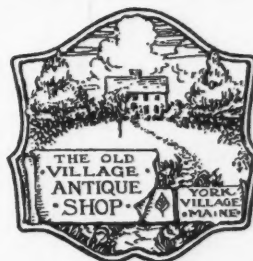
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nated as a hooked rug, sold at the Camp sale in New York at a price considerably below its true value. A somewhat similar specimen, marked *N. C. 1819*, passed at Mrs. Schernikow's sale for nearly three times as much. All told, eight of these coverlets are now recorded.

485. We have never yet heard of a collection of cruets; but less interesting possibilities could be imagined. By way of starting the ball a-rolling, here are a few specimens. Figure 1 shows a matched pair of blown and cut



Fig. 1

cruets decorated with bands and flower sprigs in gold. They stand seven and one-half inches high, and are supposed to have been made in Switzerland.

Figure 2 shows, at the left, a crude but interesting piece of Spanish glass. Beside it appears a handsome little vessel whose cruciform stopper may, or may not, imply ecclesiastical affiliations. The cruet at the right seems to



Fig. 2

have once been used as a container for holy oil, since its front carries a cross surmounted by the letters *I. H. S.* This last piece, blown and engraved, and fitted with a cut stopper, may be a foreign product. Some persons have pronounced it Irish. For ourselves, sometimes we think; and then again, we don't know. While the two last named pieces are by no means a match, they are excellent mates.



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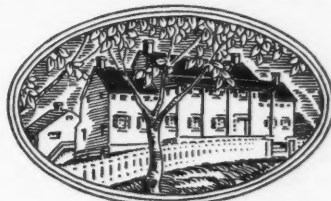
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486. Among the missing clockmakers or purveyors of clocks are the following, whose identity is sought by various enquirers:

Grandfather clock	Markam & Core
	Columbia, S. C.
Shelf clock	John M. Kee
	Chester, S. C.
Grandfather clock	William Lockwood
	Charlestown
Grandfather clock	A. Sage & Co.
	Savannah, Ga.
Grandfather clock	Miles Johnson
	Wallingford
Grandfather clock	Henry Wood
	Kidderminster
Banjo clock	Henry W. Loring
	Boston

Has anyone data concerning these men?

487. The photograph of this interesting chest of early American type has been sent us by Francis Bardwell of Boston. From somewhere in the 1820's, when the old Baker Tavern at Dennis, Massachusetts, was trans-



formed into an almshouse, this venerable chest was an accepted inmate of the place. About the same time, a member of the old Howes family was likewise a guest in this hostelry for the poor. Quite possibly the two came together. In such an event, this chest may once have been a companion piece to the famous Prince-Howes court cupboard published in *ANTIQUES* for October, 1922.* Mr. Bardwell points out that the inventory of Governor Prince's widow lists the cupboard and "an old chest" at Prince Howes' dwelling. This was in 1693. Prince Howes died in 1753. Thereafter the record fails; but Mr. Bardwell's conclusion that this chest may be the very one of the old inventory seems reasonable.

Wallace Nutting, in his *Furniture Treasury* (Figs. 35-39), pictures four chests which belong in the same category with Mr. Bardwell's almshouse refugee. Such chests, owing to their toothed horizontal bands, have been designated as of the *serrated* type. It is believed that all of the type came from Plymouth and its vicinity.

The lid of Mr. Bardwell's chest is an early restoration. Applied moldings, which once broke the panel surfaces of the façade with geometric ornaments and gave depth to the drawer fronts, have long since disappeared, though traces of them are still discoverable beneath the present coat of red paint which covers the piece. The panels are unusual in that, with the exception of one in the back of the chest, they are of riven oak instead of pine. The drawer fronts and bottoms are of pine; the sides of oak. The four-drawer equipment is uncommon. Two seem to be the normal complement, though a serrated chest owned by Malcolm A. Norton of Hartford has four.

488. P. H., *Connecticut*, enquires concerning the maker of a highboy, on one drawer of which is written:

Brewster Dayton
... 14 1789 finished this
Draw

The highboy was found near New Haven, Connecticut.
Has any reader information concerning Brewster Dayton?

* See *ANTIQUES*, Vol. II, pp. 168-171.

THIS is the third month during which the corner has not had its picture taken. We are glad so many people miss it, and we are glad that they tell us about it. Next month it will appear again in all its glory. This month we really are too busy replenishing our rapidly moving stock of rare things, good things, not-so-bad things, in furniture, china, glass, pewter, and the like.

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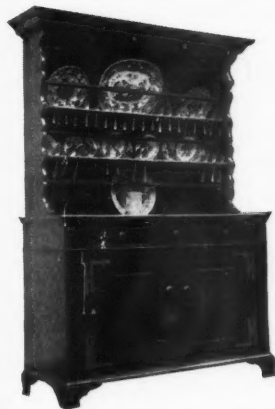
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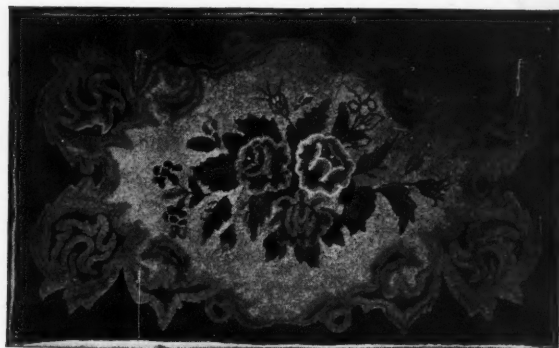
This collection also contains: 6 hanging wall cupboards; 25 corner cupboards; 25 high chests of drawers; 500 chairs; 20 settees; 25 water benches; 50 Dutch tables; 10 desks; 25 kitchen cupboards; 10 painted chests; 10 walnut chests; mirrors; prints; pewter; chintz quilts; coverlets; glass; sets of china, etc.

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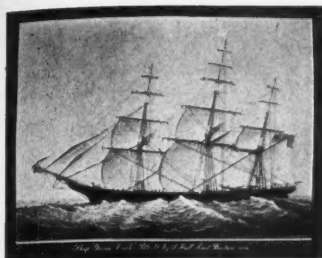


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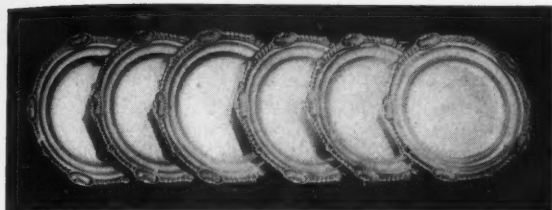
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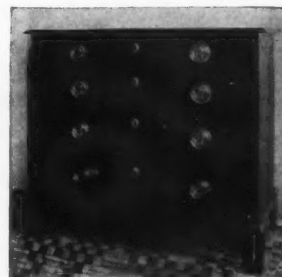
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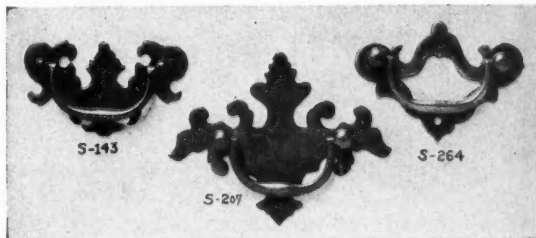
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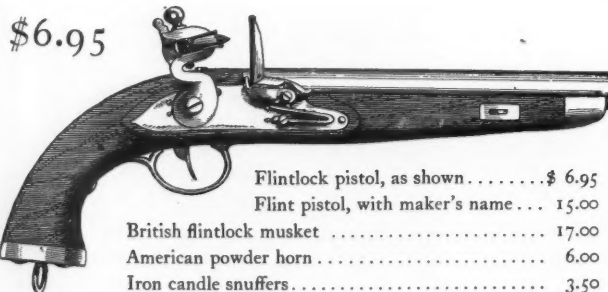
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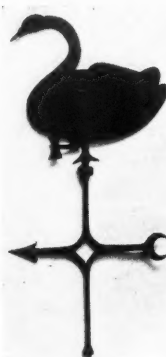
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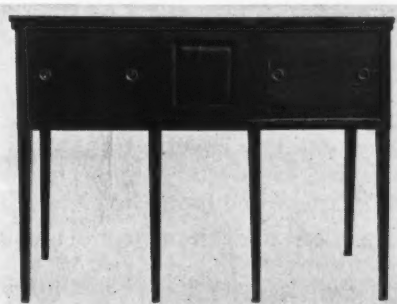
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APPLE GREEN WILDFLOWER GLASS. CLARE H. DAVIS, 28 Lancaster Street, Albany, New York.

PIECES OF GREEN OR BLUE EDGE CHINA with eagle in center, perfect condition only. No. 130.

IMPLEMENTS AND HANDMADE MACHINES: early American household, farming, trades, etc. Nothing ornamental desired. State prices. Nothing on approval. WILLIAM B. SPRAGUE, 43 Cedar Street, New York City.

THREE AND ONE-HALF-INCH OR FOUR-inch quilted and ribbed three-mold wine glasses. No. 126.

CHERRY HIGHBOY BASE FOR TOP 20½ by 37 inches. P. SANDERS, 7425 Sprague Street, Philadelphia, Pennsylvania.

LETTERS OF CONFEDERATE OR UNION officers, statesmen, privates. JAMES HARDY, 4811 Kenwood, Chicago, Illinois.

CURRIER & IVES WINTER SCENES BY Durrie. State subject, condition and price. No. 139.

CURRIER COLORED PRINTS, LARGE folio, of race horses. F. W. DOWNEY, Box 485, White Plains, New York.

PAINTED GLASS, SEVENTEEN INCHES high, eleven inches wide, for clock; historical subject preferred. Must be old. Description and price. EDWIN J. WEISS, 703 West Ferry Street, Buffalo, New York.

CURRIER PRINTS OF PRESIDENTS: MIL-lard Fillmore, John Quincy Adams and Zachary Taylor. Also lamps with colored overlay bowls. John G. Matthews, 8 East Franklin Street, Baltimore, Maryland.

FOR SALE

NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

NAVAJO RUG, GOOD CONDITION, LARGE; rocking chair, original painting. No. 141.

BEAUTIFUL NAVAJO INDIAN RUGS; IN-dian collections; baskets; pottery; beadwork. J. G. WORTH, 9 East 59th Street, New York City.

CORD BEDS; OLD GLASS; PRINTS; FURNI-ture; lustre; Staffordshire; antiques of every de-scription. Wholesale price list mailed to you free upon request. BILL'S ANTIQUE SHOP, 179 West Avenue, Canandaigua, New York.

AMERICAN DEALERS VISITING ENGLAND simply cannot afford to miss inspecting our huge stock of genuine antiques. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

FRENCH EMPIRE AND DIRECTOIRE table, chairs, beds, chaise longue, cheval mirror, dresser, secretaire; Dresden and Sevres china; Stiegel glass. THE EXETER GALLERIES, 179 Newbury Street, Boston, Massachusetts.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 928.

ANTIQUE FIREARMS AND CRAFT LITER-ature. Send for list. DEXTER, 910 Jefferson, Topeka, Kansas.

ARMOR AND AFRICAN WEAPONS; BRONZES by Barye; Francois Girardon's famous Louis XIV on horseback (one of six known existing). THE EXETER GALLERIES, 179 Newbury Street, Boston, Massachusetts.

DWELLING BUILT IN 1840, FOUR PILLARS in front extending up two stories, beautiful interior, mostly furnished in antiques, all modern improvements, three fireplaces. Six miles from Oneonta in village of Laurens. Ideal summer home. Price, \$6500. M. C. DALES, Oneonta, New York.

ENGLISH SHERATON THREE PEDESTAL dining table, rich mahogany color, brass feet, excellent condition. Photograph on request. No. 120.

THE CORNISH COBWEB, CORNISH FLATS, New Hampshire, reopens June 1, 1929. THE CORNISH COBWEB, Antiques. Send name, address, and quest.

LOUIS XVI AUBUSSON TAPESTRY SOFAS, arm and side chairs to match, cerulean blue and roses on taupe background; drawing room table, mirror, and other Louis XV and XVI pieces. THE EXETER GALLERIES, 179 Newbury Street, Boston, Massachusetts.

MAY WE OFFER A FINE AMERICAN TALL-case clock made before 1790 by Danl. Balch 1st of Newbury, Massachusetts? This clock has brass works and dial on which we find the maker's name. It is in very good condition and the price is reasonable. ROBERT G. HALL, 9 Essex Street, Dover-Foxcroft, Maine.

ALTAR GATE, DOORS AND PANELS BEAU-tifully carved; American table, chairs, dresser, mirror with original painting; pair tapestry wall hangings. THE EXETER GALLERIES, 179 Newbury Street, Boston, Massachusetts.

TWO ANTIQUE PIANOS: THOMAS DOYLE, New York, 1840, crotch mahogany, in the rough, 5½ octaves, action restorable; T. Gilbert, Boston, solid rosewood, perfect condition, contains melodeon attachment, 6 octaves. C. O. HIERHOLZER, 224 Seeley Street, Brooklyn, New York.

DUNCAN PHYFE SOFA IN EXCELLENT condition. Photograph and price on request. No. 133.

SMALL-SIZED WOODEN INDIAN, VERY reasonable in price, all original. No. 132.

CURRIER & IVES PRINT, A HOME IN THE Wilderness; small cherry sideboard; cherry tilt table; pewter teapot by J. Danforth. M. C. DALES, Oneonta, New York.

DAVENPORT MORE THAN 200 YEARS old. A. YOUNG, Lexington, Massachusetts. Telephone, 1386.

IMPOSING MAHOGANY FOUR-POST CAN-opy bed, Empire period, fine condition. Photo-graph on request. Mrs. D. T. ELMER, 604 East Front Street, Monroe, Michigan.

WOODEN INDIAN SIGNS: ONE VERY OLD buck; three maidens. Choice, reasonable. Will send photographs. DIFFENBAUGH, Monmouth, Illinois.

EARLY AMERICAN FURNITURE, LIBERTY Bell, Lincoln Drape, wildflower, choice glass. NETTIE M. WELTY, North Main Road, Rockford, Illinois.

ALL NUMBERS OF ANTIQUES FROM JAN-uary 1922 to date. HOWARD LEWIS, 516 Dillaye Building, Syracuse, New York.

SIX-LEGGED PINE WILLIAM AND MARY highboy with brass teardrop pulls. This piece has always been owned by our family. No. 131.

IN SPITE OF THE RISE IN VALUE OF OLD silhouettes, I still can offer them at \$7.50 each in contemporary frames of maple or papier mache. Except for two well-known private collections, the best collection in London is to be found at Hidden Treasure, 14c Mason's Yard, Duke Street, Piccadilly.

QUAINT OLD DOLL, WOODEN LEGS AND arms; miniature chest of drawers; unusual lamp, apple-green opaque glass base, height 13½ inches; furniture; china; glass. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

ANTIQUES—1922-1925, 1924-1927, ELEVEN months each. 1923, 1925, 1926, 1928 complete. Best offer accepted. No. 134.

OLD PINE LONG SETTEE, \$50; **SECRETARY** to match, \$75. Both for \$100. Have history. Painted yellow with applied decorations. No. 135.

THE STRATFORD TAVERN ON BOSTON Post Road (Route 1) at 1111 Stratford Avenue, Stratford, Connecticut. Come for luncheon, tea or dinner. Plan to spend the night. Moderate rates. Antiques.

UNSIGNED PAINTING OF MADONNA ON copper, 7½ by 9½, seventeenth century; Temperentia platter. Best offer. N. Tindall, 6648c Washington Avenue, St. Louis, Missouri.

MAHOGANY TIP TABLE, \$35; **SILVER SHOE** buckles, old, large, \$5. No. 136.

COLLECTION SMALL BOTTLES, \$50, INCLUDES many old vinaigrettes. No. 137.

OLD BRITTANY QUILTED MATERIAL, yellow ground, small figure, much used for upholstery, contains over three yards, \$30. No. 138.

GOLD BAND TEA SET, \$45; **ONE 12-INCH** gazing ball, 6-inch standard, \$35; cherry highboy; Currier & Ives and Kelly prints. **THE SILHOUETTE**, 1505 Broadway, Watervliet, New York.

AUNT LYDIA'S ATTIC: FINE INLAID HIGH- boy; 7-drawer maple chests; several small maple chests and desks; very small mahogany secretary; Windsors in sets; also Hitchcocks; Duncan Phyfe tables and chairs; several rope-leg card and dining tables; cherry and pine corner cupboards; hooked rugs; trays; glass and china. Also *Mid Victorian* rose and grape-carved furniture—secretaries; card and sewing tables. Alabaster and bric-a-brac. Western and Southern dealers especially. Send for pictures. Reliable guaranteed service. When East, come and rummage. **EDITH G. MEISSNER**, 795 Chestnut Street, Waban, Massachusetts. 10 miles west of Boston off Beacon Street.

AMERICAN INLAID HEPPLEWHITE CARD table, round; Georgian mirror, gilt and mahogany; pair Philadelphia walnut side chairs; etc. **NORAH CHURCHMAN**, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

A COMPLETE COLONIAL DOORWAY including reeded frame, paneled doors and fanlight. Price, \$100. **ROBERTA C. NICHOLSON**, 1220 Virginia Street, Charleston, West Virginia.

PLATES: PINK LUSTRE, 7½ INCHES, \$8; Fenton Falls, 7½ inches, \$10; Leeds green, 4½ inches, \$10; Leeds blue, 5 inches, \$5; Proverb (age crack), 5¼ inches, \$3; Proverb (age crack), 7 inches, \$5. **EMERSON**, 14 S. 39th Street, Philadelphia, Pennsylvania.

IMPORTANT COIN COLLECTION. 5000 RARE gold, silver, and bronze coins of Rome, Salzburg, Cologne, Treves, and Mainz. Please apply to J. F. 1466, care of ALA HAASENSTEIN & VOGLER, Cologne, Germany. Unusual opportunity for numismatists.

RARE PRINTS; CURLY MAPLE FURNI- ture; majolica tea set; milk glass; bird salts; goblets; tumblers (including paneled Amethyst and blue); historical china. **CRAWFORD STUDIOS** Richmond, Indiana.

PAIR DUNCAN PHYFE CARD TABLES; Sheraton cherry sideboard; old pewter candlesticks; glass; rose-carved chairs; sofas; beds. Free lists. **WALKER'S ANTIQUE SHOP**, 6th and Main Street, Covington, Kentucky. U. S. Route 25.

QUILTS: COPIES OF EARLY AMERICAN floral designs. Photographs. **COLONIAL QUILT SHOP**, Forrest Park, Georgia.

LIST OF OLD NEW ENGLAND AND NEW Jersey glass and china mailed free. **MYRA C. POOLE**, 697 Parker Street, Newark, New Jersey.

PINE CORNER CUPBOARD, OLD, BUTTER- fly hinges on doors closing lower half, upper part open, fine condition, nicely refinished recently. Private Party. **STANLEY S. SMITH**, 2120 Albe-marle Terrace, Brooklyn, New York.

EIGHT-INCH BLUE SPATTER PLATE, eagle in center, mint condition; other pieces of eagle spatter. No. 127.

AUTHENTICATED CARD TABLE MADE BY Duncan Phyfe, photograph and price on request. No. 128.

OLD CARVED IVORY CARD CASE; PAIR OF small Staffordshire dogs; colored glass; porcelain; hooked rugs; and some furniture. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts. Across the Common.

ONE 200-YEAR OLD ENGLISH SILVER repeating watch (Norton) bellstrike; and one old French (Berthoud) gongstrike. Both in good condition. A bargain for \$1500. **JOHN FRIKOFF**, Moyers, Oklahoma.

SET OF FOUR OPALESCENT SANDWICH tie-backs, complete and perfect, \$22; dolls and dolls' clothes; chintz. **MRS. MONROE OPPENHEIM**, Fort Edward, New York.

ANTIQUES REASONABLY PRICED. THE OLD SHOP, 94 Beach Street, Saco, Maine. On Old Orchard car line.

PIANO, R. AND W. NUNS, 100 YEARS OLD, mahogany, inlaid black lines, 6 legs and pedal, in perfect condition. Picture can be sent. **MRS. G. E. WESTCOTT**, 148-09 Northern Boulevard, Flushing, Long Island, New York.

MAPLE CHESTS OF DRAWERS; MAPLE desk; small maple and pine stretcher table; fine old hooked rugs; pewter; Lowestoft bowls; lamps; snuff boxes. **THE LITTLE HOUSE**, 324 North Fullerton Avenue, Montclair, New Jersey.

MAPLE HIGHBOY, \$250; CHEST-ON-CHEST, \$300. **A. CARON**, 626 Rimmon Street, Manchester, New Hampshire.

PENNSYLVANIA HIGHBOY, FLAT TOP, \$300; curly maple desk, Empire, \$275, beautiful curl; pewter teapot, *A. Griswold*, spout slightly bent. Best offers. No. 140.

EARLY AMERICAN ANTIQUES FROM Western New York homes. **MARY HARRIS**, 315 East Main Street, Batavia, New York.

DAY BEDS; FRENCH PROVINCIAL ARM- chairs; quilted prints for upholstery; coverlets; mirrors; lamps; pewter; etc., for fine country houses. **MARION BOOTH TRASK**, 18 Compo Road, just off the Boston Post Road, Westport, Connecticut. Decorating.

MY COMPLETE STOCK OF ANTIQUES TO be sold as a collection. Consists of many choice pieces of furniture, prints, pewter, coverlets, etc. Also a small collection of early blown glass. Priced far below cost. Send for list and full particulars. **HAZEL H. HARPENDING**, LOG CABIN ANTIQUES, Dundee, New York.

PAIR OF WALNUT CHAIRS, QUEEN ANNE influence; set of four side chairs, Chippendale influence. Moderately priced. Photographs on request. Box 108, Norwich, Connecticut.

JAPANESE NETSUKES, WALL HANGINGS, shrines, and prints from a well-known collection. **M. W. TRAVIS**, 149 Watchung Avenue, Montclair, New Jersey.

HOUSE BUILT 1695, ALL ORIGINAL HARD- ware and paneling. Ten rooms, six fireplaces, all improvements, excellent condition, carefully restored. Three acres ground, large barn, trout brook, chance for artificial pond. Near water and golf courses. On South Shore, Cape Cod, halfway between Falmouth and Hyannis. For sale with land or house alone to be moved. No. 143.

MAPLE BED, NICELY TURNED, ACORN tops, refinished; banister-back side chair, refinished. **MRS. C. W. BROWN**, Hingham, Massachusetts.

OLD SHIP'S LIQUOR CHEST CONTAINING the original quart and pint rectangular bottles, Stiegel type with etched decoration. Offers invited. Room 213, Y. M. C. A. Building, Washington, D. C.

SEVEN-PIECE PINK LUSTRE TEA SET, tree pattern. No. 129.

PAIR BRASS WHALE OIL LAMPS; BALTI- more and Ohio Railroad plate and other historical china; bellflower, wildflower, and many popular patterns in glass; homespun coverlets, sheets and towels; mahogany and curly maple furniture; big list Currier & Ives prints, special discount 33½% on prints. Big private collection of guaranteed genuine antiques of every description. Write your wants. Send for lists. **Mrs. E. P. ELITHARP**, Watertown, New York. Northern New York's greatest antique shop. Gateway to the 1,000 Islands.

UNUSUAL SANDWICH COMPOTE, MAPLE leaf upper half, base bellflower; Sandwich lamps; selected antiques. **JEAN'S STUDIO**, 54 Center Street, Adams, Massachusetts.

NEXT TIME YOU VISIT BENNINGTON, Vermont, drop in at Spruce Hedge Ann Teck Shop. There you will find old glass, china, furniture, prints, hooked rugs, etc. Courtesy extended to all.

BEAUTIFUL GILT THREE-PART COLONIAL mirror 24 by 62 inches \$75; early Empire card table, crotch mahogany, very fine branch vase, \$85; San Domingo mahogany drop-leaf table, slender fine rope legs, satinwood inlay ends, \$100; early Empire mahogany bureau, original brasses, \$100; four Hitchcock chairs, original stenciling and rush seats, \$100. All in perfect condition. **E. L. BURCHELL**, 135 Prospect Street, Providence, Rhode Island.

SEVERAL USUAL SIZE BULL'S-EYES, TAKEN from old windows in Cumberland, England; also a number of smaller pieces suitable for making fanlights. Reasonable. **WILSON**, 20 West 49th Street, New York City.

MRS. WALLIS E. HOWE ANNOUNCES THE opening on June 5 of the **BOAT YARD ANTIQUE SHOP**, Ferry Road, Bristol, Rhode Island, on the short line from Providence to Newport. 18th century English furniture; glass; Sheffield plate; French provincial furniture. Chinese Lowestoft a specialty. Also many articles suitable for wedding presents.

SHERATON COUCH, ALL ORIGINAL, \$2500; Sheraton settee, wooden, old gray paint, \$350; Flemish chair, heavily carved, \$125; pewter porringer, *Samuel Hamlin*, anchor and eagle mark, \$50. No. 142.

CURRIER & IVES PICTURES; BRASS AND- irons; some nice picture mirrors; inlaid Sheraton sideboard 5½ feet long, swell front; very fine curly maple chest of four drawers. **ROY VAIL**, Warwick, New York.

DEALER IN ANTIQUES. AARON COHEN, 317 Wall Street, Kingston, New York.

MISCELLANEOUS

AUCTION SALE OF ANTIQUES—ONEONTA, New York, Thursday, June 13. List sent on request. **M. C. DALES**, Oneonta, New York.

BIND YOUR COPIES OF ANTIQUES. BY SO doing you make them invaluable for reference purposes; you increase their life and their monetary value. Subscribers wishing to have their copies bound should send them direct to the Binding Department of ANTIQUES. Each six months, January to June, July to December, is bound separately in a blue buckram cover. The year, the volume number and the word ANTIQUES are printed in gold lettering on the outside. Price for binding, \$2.50 per volume. Check should accompany order. The Magazine ANTIQUES, 683 Atlantic Avenue, Boston.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDAL: KATHERINE D. BISHOP, 201 West Lomita Avenue.

CONNECTICUT

DARIEN: *MR. AND MRS. RALPH RANDOLPH, ADAMS, 390 Post Road.

GREENWICH: *MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.

NEW HAVEN:

*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. THE SUNRISE SHOP, 148 York Street.

WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.

NORWALK: *SILVERMINE TAVERN AND GALLERIES.

RIDGEFIELD: THE NOOK, Norwalk Road.

STONINGTON: *SHARWOOD AND ROBSON, Farm-holme.

UPPER STEPNEY: *MORTIMER J. DOWNING.

WESTPORT: *MARION BOOTH TRASK, 18 Compo Road. WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

NAPLES: *NAPLES ANTIQUE SHOP.

OGUNQUIT: *THE SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND: *DAVID RUBENSTEIN, corner Main and Talbot Avenue.

SHEEPS-COT (Wiscasset): THE NELSON HOME-STEAD.

SKOWHEGAN: *FISCHE HOUSE, 224 Madison Avenue.

WALDOBORO: *WARREN WESTON CREAMER.

YORK VILLAGE: *THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

MASSACHUSETTS

AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON:

*NORMAN R. ADAMS, INC., 140 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*THE EXETER GALLERIES, 179 Newbury Street.

*FINE ANTIQUE SHOPPE, 109 Charles Street.

*F. J. FINNERTY, 130 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.

*HICKS GALLERY, 18 Fayette Street.

*HENRY JACOBS, 145 Charles Street.

*JORDAN MARSH CO., Washington Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and appraisers.

*GEORGE N. McMAHON, 33 Charles Street.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*YE OLDE HOUSE, 39 Fayette Street.

*OLD RUSSIA, 16 Arlington Street.

*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I. SACK, 85 Charles Street. Reproduction of old brasses.

*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.

BROOKLINE: *H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*MRS. CLARK'S SHOP.

DEDDHAM: LOUISE L. DEAN, 293 Walnut Street.

DENNIS: *DE FORD & SHEPLEY.

EAST SANDWICH: *TWIN GABLES, Eugenie Hatch.

*TWIN GABLES, EUGENIE HATCH, Kings Highway.

EAST TAUNTON: *ED WHITNEY, 1150 Middle-boro Avenue.

FRAMINGHAM: *WALLACE NUTTING.

GREENFIELD: MISS JULIA D. S. SNOW, 277 Federal Street.

HAVERHILL: *W. B. SPAULDING, 17 Walnut Street.

HANSON: F. E. CUMMINGS, Washington Street, Cushings Corner.

HYANNIS: *THE TREASURE SHOP, HELEN TRAYES.

*EUGENIE HATCH, 558 Main Street.

KINGSTON: THE KINGSTON ANTIQUE SHOP, Boston-Plymouth Route.

LYNNFIELD CENTER: *SAMUEL TEMPLE, Townsend-Sweetser House.

MARBLEHEAD: MRS. JUNE HILLS HUNTER, 20 Circle Street.

Glass and silver.

THE PETER JAYNE HOUSE, MRS. MARY E. WILLIAMS, 37 Mugford Street.

*KING HOOPER MANSION.

MARION: *MRS. MARY D. WALKER, Front and Wareham Road.

MARSHFIELD: *CARESWELL SHOP.

MATTAPAN: *H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

MATTAPOISETT: *S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.

NEW BEDFORD: *MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

NORTHBORO: *G. L. TILDEN, State Road.

ORLEANS: *THE SAMPLER, Monument Road.

PITTSFIELD: *MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: THE BRADFORD ARMS, 59 Court Street.

SOUTHBRIDGE: M. E. CHEYNEY, North Wood-stock Road.

SPRINGFIELD: *B. R. CHAOUH, 11 St. James Avenue.

JOHNSON'S BOOKSTORE, 1379 Main Street.

STOCKBRIDGE: *EDWARD CROWNSHIELD, The Old Corner House.

TAUNTON: MR. ALTON L. DEAN, 60 Harrison Avenue. General line.

*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

WARREN: *C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WESTON: *THE PRISCILLA SHOP.

WORCESTER: GATES AND GATES, 24 Charlotte Street. General line and collectors' books.

*THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT: W. K. PRATT, 2748 Cass Avenue.

*THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

MISSOURI

KANSAS CITY: *CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

CENTRE SANDWICH: *BLANCHARD'S ANTIQUE SHOP.

CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.

FRANKLIN: *WEBSTER PLACE ANTIQUE SHOP.

HANCOCK: FULLER HOMESTEAD, MRS. HELEN F. FOWLE.

HANOVER: *THE TREASURE CHEST, 4 Occom Ridge. English antiques.

PETERBORO: *STEPHEN VAN RENSSELAER.

SANDWICH VILLAGE: *KATHARINE BRYER.

NEW JERSEY

BURLINGTON: ESTELLA STORY HANCOCK, 227 Wood Street.

CAMDEN: *CAMDEN ANTIQUE SHOP, 315 Vine Street.

CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road.

FREEHOLD: *THE HOUSE WITH THE BRICK WALL.

LILIAN WILKINSON, O'Cro'Coc' House, 61 South Street.

HADDONFIELD: *FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DE HAAS REEVES, 20 Potter Street.

HARRINGTON PARK: *A. L. CURTIS.

HIGHTSTOWN: JOSEPHINE I. DAWES, 238 South Main Street.

LIBERTY CORNER: BERYL DE MOTT.

MADISON: *BOTTLE HILL TAVERN.

MONTCLAIR: TRAVIS & VAN BENSCHOTEN, 147 Watchung Avenue. American and Oriental antiques.

MOUNT HOLLY: *RICHARD WALN WILLS, 11 Ridgway Street.

NEWARK: *BAYONNE ANTIQUE SHOPPE, 151 Washington Street.

PLAINFIELD: THORP'S ANTIQUE SHOPPE, CHAS. H. PALMER, PROP., 321 West Front Street. General line.

PRINCETON: *GEORGE BATTEN, 1 Evelyn Place.

WILLIAM C. FISHBURN, Shady Brook Farm, Princeton-Kingston Road.

RIVERDALE: MAUD C. PATTESON, YE OLDE MILL.

WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

NEW YORK

AUBURN: MRS. R. S. MESSENGER, 27 William Street.

AGNES T. SULLIVAN, 24 Steel Street.

BROOKLYN: *CATHERINE CHASE, 31 Clinton Street.
 *HARRY MARK, 749 Fulton Street.
BUFFALO: *HALL'S ANTIQUE STUDIO, 396 Delaware Avenue.
CORNWALL: *THE HALF MOON INN, Storm King Highway.
CORTLAND: *THE SAMPLER, 53 Prospect Terrace.
DUNDEE: *JEMINA WILKINSON ANTIQUE SHOP.
ITHACA: *COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
KINGSTON: *MYRON S. TELLER, 280 Wall Street. Reproduction of old brasses.
LOUDONVILLE (Albany Co.): *THE LOUDONVILLE EXCHANGE.
NEW ROCHELLE: *DOROTHY O. SCHUBART, Inc., 578 Main Street.
NEW YORK CITY:
 *R. RANDOLPH ADAMS, 28 East 75th Street.
 *THE ASHLEY STUDIOS OF OLD FABRICS, 37 East 57th Street. Old fabrics.
 *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 *E. F. BONAVENTURE, 536 Madison Avenue.
 *BRISTOL Co., 319 East 62d Street.
 *CAPOZZI & AGRIPPA, 591 Lexington Avenue.
 *CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
 *ELIZABETH DICK, 34 West 8th Street.
 *EARLY AMERICA, 658 Lexington Avenue.
 *THE EHRRICH GALLERIES, 36 East 57th Street. Old Masters.
 *MRS. EHRRICH, 36 East 57th Street. General line.
 *GINSBERG & LEVY, 815 Madison Avenue.
 *RENWICK C. HURRY, 7 East 54th Street.
 *MARY LENT, 9 East 8th Street.
 *H. A. & K. S. MCKEARRIN, 21 E. 64th Street.
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 *MARTHA MORGAN, 847 Lexington Avenue.
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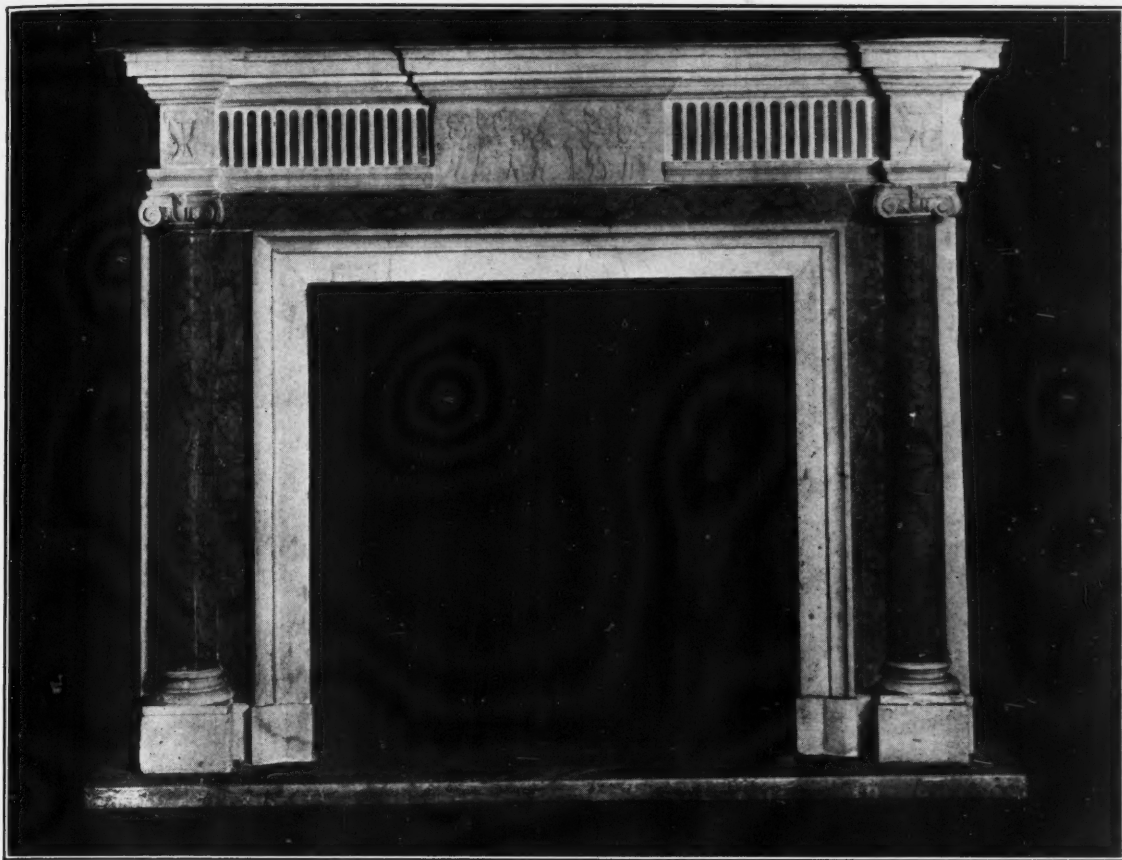
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